LIFESTYLE

Renée Loth audits upscale bartering networks, plus walking for fun and fitness

THE BOSTON
Phoenix

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Boston's largest weekly
Three sections
104 pages

IN ARTS

ON LOCATION

HOW THE SCENE MAKES THE CINEMA:

SCOTLAND (AND BURT LANCASTER) IN *LOCAL HERO*, TULSA IN *THE OUTSIDERS*, AND HOLLYWOOD IN THE FILMS OF SAM GOLDWYN

A woman has vanished

by Charles P. Pierce

On the morning of August 29, 1970, a light breeze was blowing in Cambridge. It flowed down Fresh Pond Parkway, ruffling the low hedges lining the yard at Number 61. Up on the front steps of the house, the breeze leafed through the pages of several days' newspapers, as if they were being read by someone who wasn't there. Someone who was gone.

On the morning of August 29, 1970, Edward Talbot was rising at his home in Bethesda, Maryland. It was a day off from his law practice. Earlier that summer, Talbot's sister, Isabel Talbot Hagerty, had come down from her Cambridge home for a visit. She had been a widow for less than a year. Talbot thought she was handling it very well.

On the morning of August 29, 1970, Hagerty's niece, Eleanor Connolly, was puttering around her family's vacation cottage on Stiles Lake in Spencer, a town near Worcester. A week or so earlier, Connolly had spoken with her Aunt Isabel, who had come out to visit from Cambridge. Before leaving, Aunt Isabel had told Eleanor that she was going down to the Cape to visit another niece. That was so much like Isabel Hagerty, thought Eleanor. She always made sure you knew where she was.

On the morning of August 29, 1970, homicide Detective Fidele (Fred) Centrella was enjoying a day off. After 12 years on the Cambridge police force, Centrella had pretty much seen it all. He didn't know Isabel Hagerty. The cop and the well-to-do widow of a former State Department official were not likely to cross paths.

Later that day, Helen Grimes strolled up to 61 Fresh Pond Parkway from her home on Lexington Street. For nine years, Grimes had been Isabel Hagerty's housekeeper. Since John Hagerty's death that previous Christmas Eve, Grimes's duties had included keeping Mrs. Hagerty company. The two women had become great friends. The housekeeping was light, since Mrs. Hagerty was tidy in the extreme. If you're going to keep house for someone, Helen Grimes figured, it's a lot easier if you like them. As her husband was dead, and as she had no children, Mrs. Hagerty was finding the big house increasingly lonely. She planned to buy a condominium along the Charles River in Boston. Helen Grimes had promised to clip any classified ads that might be of help. That Saturday, she walked up to the Hagerty home to deliver the clips. She rang the bell at the back door. There was no answer.

Looking up, Grimes saw that Mrs. Hagerty's bedroom window was open, and that the shade was pulled down. Mrs. Hagerty is taking a nap,

Continued on page 8

EXCLUSIVE

Anzalone on the record

Teddy talks back

by Michael Rezendes

For more than a year now, US Attorney William F. Weld has been pursuing Theodore V. Anzalone, the second-biggest prize in the tumultuous sea of Boston politics. Although his prey has thus far eluded him, the relentless Weld continues to lead a team of federal agents in a meticulous examination of the professional and personal life of the 57-year-old Anzalone, a veteran of stints as manager of the Hynes Auditorium, assessing commissioner, and chief fund-raiser for Mayor Kevin H. White.

The investigators want to know about any role Anzalone played in raising funds for an abortive 1981 birthday party for the mayor's wife, Kathryn. Although the event drew approximately $122,000 in contributions, the mayor canceled it — after the State Ethics Commission had criticized the planned party in a strongly worded public statement. White returned the money, but the commission turned over its confidential report on the matter to prosecutors in Weld's office. And Robert J. Cordy, who'd directed the commission's inquiry, went to work for Weld as an assistant US attorney.

Federal investigators also want to know more about Anzalone's relationship with George N. Collatos, the former Boston Redevelopment Authority (BRA) employee who recently pleaded guilty to federal extortion and perjury charges. And they'd like to find out whether Anzalone played, or tried to play, a role in the attempted shakedown by former ward boss John M. Williams of developer and one-time FBI informant Anthony

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This just in...

edited by Scot Lehigh

REMEMBERING

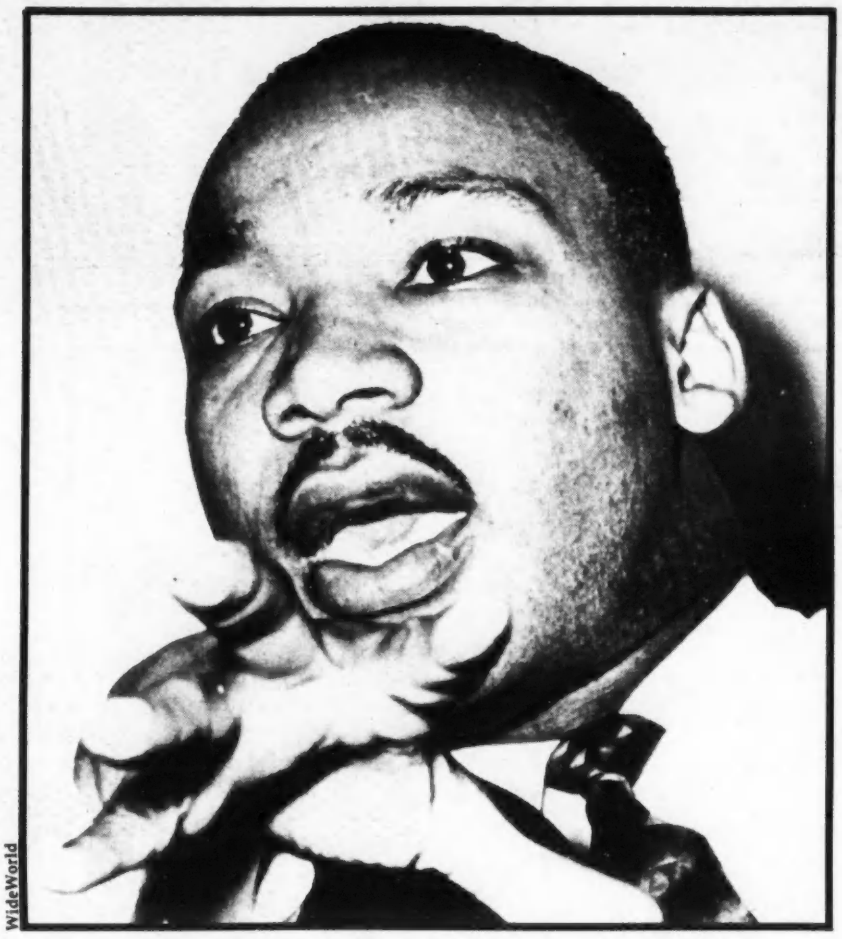
A friend writes:

I'd been at the office for about half an hour when my boss said, "Did you know that Tuesday is the 15th anniversary of the assassination of Martin Luther King?" I didn't. It's not often any of us observe this particular occasion — not as many, say, as notice each November 22. Someday, perhaps, there may be more people who notice each December 8. Already, those who want most to keep the memory of Martin Luther King alive pay their notice to his birthday, which they argue should be a national holiday. They may be right. Or perhaps we ought to observe the day he died.

It's important to remember, I think, that the man was born like us, that he walked like us and learned to talk like us and went on to do things that most of us will never do — things that he could never have done without his unshakable faith that we have our humanity in common and that we can build a society on it. But maybe, just maybe, it's more important to remember that he walked into danger that most of us could not have faced, and that he talked in a way that moved millions, and that he died because so many of us are so much better at hating than we are at building.

At least, I wanted to remember. So I went home and looked up Garry Wills's 1968 *Esquire* article, "Martin Luther King Is Still on the Case," in a new-journalism anthology. I read again the account of the scary overnight bus trip that black Memphians took to King's funeral, in Atlanta. And the careful re-creation of preacher-and-congregation call and response in a moving memorial address delivered in Memphis in those first burning days after the assassination. Most of all, I reread the reflections on King's close links with the often-ridiculed traditions of Southern blackness, and of the preachers who spoke to and for it. I read: "He remained, always, the one convincing preacher. Other civil-rights pioneers were mostly lawyers, teachers, authors. They learned the white man's language almost too well. King learned it, too; but it was always stiff. He belonged in the pulpit, not at the lectern. . . . Adam Powell, of course, can ham it with the best; but his is a raffish rogue-charm, distinguished by its whiff of mischief. King, by contrast, was an Uncle Ben with a degree, a Bill Bailey who came home — and turned the home upside down. That is why he infuriated Southerners more than all the Stokelys and Raps put together. In him, they saw *their* niggers turning a calm new face of power on them."

We should remember that he died for this.



WideWorld

NO TAX BREAK FOR THE WICKED

Remember the law back during the Paranoid Age that required Communists to register with the government — the same government, that, under the Smith Act, could prosecute them for being Communists? The logic of such a measure might seem a little convoluted to you, but evidently the Arizona Senate has it down cold.

That body recently passed a bill that would extend the state's luxury tax to drugs. Under the measure, drug users could buy a luxury-tax license and luxury-tax stamps from the Arizona Department of Revenue. Then, should the person be arrested with illegal drugs, he would not have to pay a luxury tax on the items — though he'd be subject to criminal prosecution just the same. If he hadn't purchased the luxury stamp and license, he would be liable for the tax. Failure to pay might result in a lien against his car, house, bank account, or other assets.

And if you did pay up and get your stamps, what's to prevent the guys in the revenue department from calling their friends the state police with your name and address? Well, the bill says they can't. "We've got to make it feasible," explains Kevin Demenna, the Senate Finance Committee's analyst. Demenna adds that he expects the bill will pass the House as well. "So long as everyone understands it, its chances look good," he predicted. "A lot of people think that if you have a license, you're scot free, which is the exactly opposite of what it intends. It's an additional penalty, really."

BREEDING STOCKS

The rush for genetic gold continues. There was a time when most media accounts of the potential of recombinant-DNA technology (laboratory gene-splicing, designed to produce miracle cures and such) were so optimistic that investors couldn't resist, even though this field hadn't produced a single marketable product. The most notorious example of such investor hysteria came in October of '81, when stock in a San Francisco-based firm called Genentech was offered to the public. The stock instantly jumped from $35 to $89 per share — but later, when no breakthroughs came, slid right back to the base price. "All these venture capitalists hope the company they invest in will be the IBM of genetic engineering," one market analyst explained at the time. However, when genetic research failed to produce any immediate miracles, it cooled as an investment opportunity.

But then, last year, Genentech got Food and Drug Administration approval for the sale of Humulin, a synthetic insulin substitute. Now the gold rush seems to be on again. For instance, on March 22, a Cambridge-based gene-splicing outfit called Biogen (headed by one-time Harvard prof and Nobel Prize-winner Walter Gilbert) went public with its stock. The company almost instantly raised $54 million for production facilities and research that it hopes will lead to the marketing of lab-produced interferon — the body's natural antiviral defense — as an anticancer agent. Investors apparently weren't bothered either that Biogen is only one of many companies seeking to produce interferon or that laboratory production of interferon so far has not been promising. ("Interferon has been taking a tremendous beating in clinical tests," said one knowledgeable source back before the Genentech breakthrough, "and there is tremendous doubt right now about its future as a commercial product.") Or that Biogen lost $4.2 million last year, according to *Business Week*.

Biogen's success selling stock seems to confirm what another Wall Street type told *BW* about renewed hopes that gene-splicing's IBM might yet emerge. According to this investor, the get-rich-quick types are now spreading those bucks *all* around, hoping to improve their odds of being in on a breakthrough. "That way, you're sure to hit a few home runs," the fellow explained.

Perhaps. But after some seven years of intensive gene-splicing, so far the field has produced all of one measly hit.

RING, RANG, WRUNG OUT

Good, a booth is free. Let me see, dial 0 plus the area code, plus the number, . . .

"Hello. This is Jane. May I help you?"

"I'd like to bill this to my home phone." I give the number.

"Is anyone there to verify the charge?"

"I believe so." (My usual lie; they always put the call through regardless, even though, since I live alone, my place is presumably empty if I'm charging a call to the number.)

"Just a minute, sir. I have to verify the charge." (Mere bravado. She won't do it.)

(A minute passes.)

"Sorry, sir. No answer at your number. Would you like to use a credit card or make a collect call?"

"NO!!"

"I'm sorry, sir, according to a new policy, no calls can be billed to a number from a pay phone without a verbal response at that number."

In short, if you live alone and don't carry pocketsful of change, Ma Bell has now reduced your options to two: get one of its friendly credit cards, or make no long-distance calls from pay phones.

GOOD SHEPHERD SHAN'T WANT

Sometimes nice guys need special-interest legislation too. That seems to be the case with the Hospice of the Good Shepherd, a nonprofit cancer-care organization based in Waban. Good Shepherd wants to convert a deserted elementary school in Newtonville into a 15-bed hospice, but it needs a special exemption from state law to do so. Senator Jack Backman (D-Brookline), whose district includes Newtonville, has come to the rescue with a bill that explicitly exempts Good Shepherd from the law prohibiting hospitals from being housed in any building not originally designed for that purpose. The bill's opponents fear that Newtonville's 32-year-old Claflin Elementary School could not be properly fitted to a hospital's exacting requirements. Others worry that the profliferation of in-patient hospices will reduce the emphasis on providing lower-cost, more personalized home care for cancer victims.

Linda Kilburn, director of Good Shepherd, replies that under newly adopted federal hospice laws, her organization must have an in-patient unit in operation in order to be eligible for reimbursement through Medicare for the cost of *any* type of care the organization provides. Further, she says, renovating the old school, which Good Shepherd bought for $116,000 in August of 1982, would be far less costly than building a new facility from scratch. Having a special-interest bill filed on Good Shepherd's behalf is a perfectly legitimate way to circumvent "technicalities standing in our way," she said.

The legislature's joint Committee on Health Care will hear testimony on the bill April 4. Last year the health-care committee consigned similar legislation — exempting a deserted Cape Cod hotel from the same state law — to a study committee, where it died when the session ended. State Representative Joseph DeNucci (D-Newton) filed that bill; he has also filed a special exemption bill for Good Shepherd in the Committee on Local Affairs. This duplication is seen as a little added insurance, just in case the health-care committee views Backman's bill unfavorably.

TRICKS OF THE TRADE

Seems a working girl can't get a break these days. At least, that's how the world must look to 23-year-old Melanie Anne King. King, you may recall, received national attention a few months ago when a Florida judge, perhaps taking his cue from Cuba, told her to move to California or face five years in a Florida prison. At the time, she'd been arrested for prostitution in the Sunshine State more than 40 times. But the judge's novel approach of exporting, rather than rehabilitating, a persistent offender didn't solve the problem — at least, not from California's point of view.

In Los Angeles, King has been arrested for prostitution more than 10 times, according to the April issue of the *National Centurion*, which calls itself "a police lifestyle magazine." According to the cop mag, King recently was arrested for soliciting prostitution by an undercover officer who had already arrested her three times. Before making this most recent bust, the cop had shaved off his beard. "I guess she doesn't have a memory for faces," commented LA Vice Squad Detective Bruce Cline.

TECH HIGH SPY

The merits of his *Star Wars* anti-missile-missile proposal aside, the aerial-spy photos President Ronald Reagan used to illustrate his speech last week weren't of, well, top-flight quality. Indeed, they were far less telegenic than the Gipper himself. For instance, the black-and-white photograph of the airport being constructed in Grenada showed little besides the runway and clusters of white configurations that could have been anything from mountains to molehills. Other than the strip, the only easily discernible things on the photo were the white labeling overlays, which informed the viewer that those splotches were "fuel storage" and "new Cuban housing."

Curious, that. Reagan's photos would make you think our state-of-the-art aerial-reconnaissance camera is a Kodak Instamatic, but it's not. According to *US News & World Report*, our spy-in-the-sky satellites are so advanced that, during the Iranian hostage crisis, US analysts using pictures taken from satellites more than 100 miles above the earth's surface were able to distinguish one ayatollah from another by the shapes of their beards.

(Thanks this week to John Ferguson, Andy Gaus, Renée Loth, Michael Matza, and Dave O'Brian.)

Insider

by Alan Lupo

Boston from the ground up

As the weather turns warm . . .

A woman carries a baby in one of those kangaroo-pouch affairs. The baby is quite young, just a few weeks old. The cheeks are smooth, the eyes alert. The infant already is soaking up whatever his or her senses are capable of handling. The child is out on a day when the world seems fresh, for a week of rain has ended, and the sun is shining.

A few feet away from the mother sits an old rummy, or maybe a not-so-old rummy. It's hard to tell age with the alkies. He mumbles. The bottle standing near him is almost empty. His face is a no-man's land of rough red blotches and pasty white skin. He makes less sense mumbling than will the baby when he or she begins to gurgle. Yet once this remnant of a human being was a child, an infant of innocence, with smooth cheeks unruptured by the ravages of time and hooch. I never cease to wonder what these guys were like before they began hitting the bottle. Christ, he was *somebody's* kid once.

It's a perfect day for Bailey's, the old Bailey's down on Tremont Street, between Temple Place and Winter Street. There are places where they might change the decor just a bit over the years, but where they can never change the memories. They purposely try not to. The place smells of candy, and greeting cards, and ice cream. Yes, even greeting cards smell, as do new clothes on the rack and old minutes of city-council meetings. I can't describe the smell; I just know it's there. I first noticed it when I was a child and my mother first took me to Bailey's.

Four guys are working the counter. They're busy and rushed, but not harassed. Nobody gets pushy. Bailey's has the aura of a Brahmin establishment, a kind of select club that admits you if you qualify. The qualification is that you must like ice cream. If you cannot take a few minutes to wait in line in a place with overhanging lights encased in multi-colored glass while guys in white shirts smile and serve cones, and frappes, and sodas over a marble counter, then go stuff a croissant in your mush or suck wine somewhere.

I remember some television ads for Bailey's. The fellow on the commercials would strike a nostalgic air as heaps of ice cream glopped all over the metal dishes, as hot fudge drooled over the sides. The man spoke with the kind of Yankee accent that suggested he had signed the Mayflower Compact just before agreeing to do the Bailey's commercial.

All generations still show up at Bailey's. Races mix easily, as do ages and income classes. It's the kind of place where a teenage boy will deign to meet his grandmother. Bailey's ice cream may accomplish what no court order could ever do for integration. But I sense it's the older folks who find something special here, a time warp of sorts, something familiar in a landscape that's changing too quickly for many of us.

Boston, until the 1960s, was a fairly reliable place. It was, in many ways, a small town posing as a city. Its buildings were of reasonable height, its downtown architecture was a mix of late-19th-century styles. It was a terribly parochial place — staid, some complained. Its leaders insisted that Boston lacked vitality, which, translated, meant the opportunity to make big bucks in real estate, demolition, construction, and new business opportunities. So now we have the Boston of the 1980s. It's a lot less colorful than the old Boston, but it does have that aura of economic bustle and hyperactivity. There is still a compactness to downtown. You can stride about from one end to another in a matter of minutes. No New York City immensity or Houston sprawl here.

Across the room from where I've broken my diet with a black-and-white soda — and yes the stuff is dripping over the rim of the glass — a smiling middle-aged counterman in a neat white short-sleeved shirt serves an ice cream cone over the gray marble counter. And for me, it's 1940-something, and I'm a kid, filled with the wonder of what, to me then, was a bustling and confusing city, and being taken by a parent into the sanctuary of Bailey's, where, it seemed, one should sing a Congregational hymn.

A few blocks away from my 1940s freeze frame is a corner on Summer Street where Kennedy's used to be. My dad knew some salesmen there and a tailor. It was a classy place, a men's store with no sexism intended. That just happened to be its specialty. Once there were lots of places downtown and on the fringe where you'd go in for a fitting, for a piece of special attention. Once there was work for a teenager. You could tie bundles and make deliveries in the garment district hard by downtown. You could stock shelves at R.H. White's, or Raymond's, or Gilchrist's. You could be a copy boy at a newspaper. But most of the department stores are long gone, as are most of the newspapers, and the garment district — what's left of it — is going.

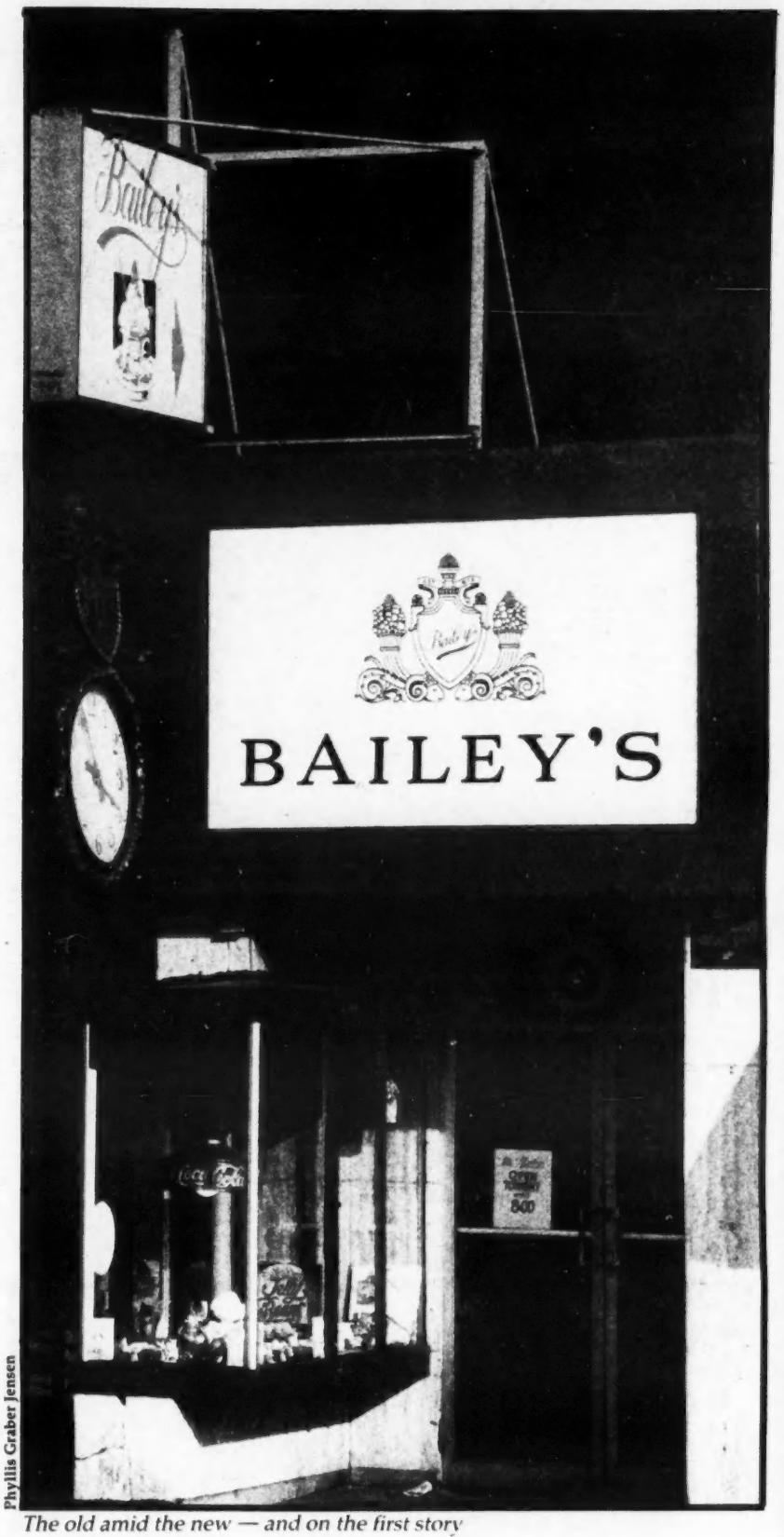
If you had a flair for the work, you didn't have to produce a dipshit business degree from one of our renowned local universities to become, say, a salesman. You simply had to know how to dress, how to size up a customer, how to wear a tape measure around your neck and shoulders like some kind of prayer shawl. There were more barbers, and more shoe-shine boys, and more tradesmen blocking and selling hats, and more newsboys, and you cannot convince me that their descendants *all* ha· found jobs in high technology. I don't know what's happened to the men who worked the floors at Kennedy's, but I *have* read about what will happen to the building itself. It will be replaced by yet another high-rise building of the sort that passes for architecture around here. This town is losing its soul. It's an old story, I suppose: your soul for a buck. That's my editorial conclusion.

My objective conclusion is that not all the changes downtown are for the worse. If you leave Bailey's through the rear, you end up in one of those old downtown alleys. Once upon a time you could traverse downtown via alleys and back streets. I don't know if that's still possible. Parking garages and building extensions have choked off one part of downtown from another. But the one behind Bailey's is one of the survivors, and it leads to Winter Street, now part of the Downtown Crossing, a network of streets that have been bricked over and are off limits to most vehicles.

You can sit on a bench near Winter Street and watch the citizenry pass by. There are some problems here. You hear about some shoplifting, a purse-snatch or two, a robbery. But for the most part, what's going on is a lot of walking, a healthful change from the traffic that used to clog and pollute the narrow streets. Now these streets belong to the people. I sit on a bench and watch them striving to make good, strolling to kill time, striding to keep an appointment. Lining Winter Street still is the architecture of the old Boston, a Boston built slowly from the 1600s or rebuilt after the disastrous fire of 1872. It was a city of inbred merchant men who had dabbled sufficiently in the classics to come up with some sense of style and grace in their temples of trade.

I am no architect, but as I look up at the second and third and fourth stories of the buildings lining Winter Street, I see details in stone and brick that will not be replicated by the hotshot developers and contractors who have been working this city over for the last 25 years. I realize that during the whole time I was growing up here I rarely looked up beyond the first stories to the frieze work. I was too much in a hurry, or too concerned that I not trip over my own feet. The attention of the young cannot be drawn easily to the inheritance of a time gone by.

Kids toddle past me, their hands held securely by parents. The kids trip and stumble along. They stare straight ahead or down at the ground and never seem to look up above the first story of any building. Maybe there are indeed fewer changes than sloppy sentiment suggests.



Phyllis Graber Jensen

The old amid the new — and on the first story

Human nature seems inalterable compared to the landscape.

As I became an adult, for example, the infamous and colorful Scollay Square passed into history, but its tawdrier themes moved across town a few blocks to what became known as the Combat Zone. Now, slowly, this too is disappearing, and it seems to be suburbia's turn to pick up on the chance to cater to man's grimier desires. I recall sipping beer one night in a Washington Street lounge, while a master of the classics, Fat Man Robinson, led his rhythm-and-blues band in one last number, which featured him yelling, "Last call for al-co-hol!" We left the establishment in time to catch a full-fledged riot at the corner of Essex and Washington. Civilians, soldiers, sailors, cops, and military police were re-creating the assault on Iwo Jima. The landscape has changed since then. The old Essex Deli is now a peepshow or something. But one hears rumors — and I certainly can't confirm them, for I am usually tied up at the Boston Ballet — that some people still behave on that corner with a measure of violence.

I did notice, while sipping a beer in a place — on the *fringe*, mind you, of the Combat Zone — that conversational quality has not deteriorated since my youthful days as an observer-in-training. Here, a customer is nagging the bartender for a free drink.

"No," the bartender says. Why beat around the bush?

"Hey, c'mon," the guy says about 20 times, "how about a free drink?" He varies the language and rationale, but basically he acknowledges that he doesn't have the dough for a good stiff shot. He has one buck.

"Those are the breaks," the bartender says.

"All right, how about a quarter of a shot?"

"No."

But, he pleads, he lost money gambling.

"Those are the breaks," the bartender repeats.

"Okay," he says. "No, no, don't give me a drink. 'Cause then you can't make your payment on your fuckin' Cadillac."

The bartender shows no guilt. More significantly, he shows no change of heart. The customer leaves, to make some money, he says. Or, at least, to get something of nutritional value. I am truly moved by this. Horatio Alger's dream lives on. Man, beaten down by the fates, rises up again to prove that the American free-enterprise system holds promise for those who know what they want and how to get it. A few minutes later, I see the guy in a luncheonette. There's a card game in progress. I don't know if the guy got into the action. I had the feeling he shouldn't. I think he was on a lousy streak.

It happens. One day, you are up, and the sun is shining, and you see the world clearly. The next day, the clouds around your brain are as thick as the ones outside. Our moods are mercurial, but as a race we humans evolve slowly. They can rip up the buildings around us, but the powers in charge always manage to leave a few places where we can be ourselves. At least, we hope they continue to do so. There must always be happy mediums, a stretch of brick sidewalk between the secure memories of an old time and the high-rise reality of a still-uncertain future, something between the sweet-faced baby in awe of a world yet to be divined and the poor alkie who rambles incoherently about a world that no longer exists. □

Letters

We welcome responses from readers. Letters should be typed (double-spaced) if possible, and every letter must include the writer's name and address, as well as a telephone number (we'd appreciate one where we can reach you during business hours). The last is solely for purposes of verification: as you can see on this page, only the writer's name and town are printed, and these may be withheld if there is good reason. All letters are subject to editing for considerations of space, fairness, and literacy.

WON'T GET FOOLED AGAIN

Kudos for all contributors to your Style-of-Life section (Lifestyle, "April Fool"), which may be appropriately titled "Stating the obvious." Refreshing and candid. I found many of the articles to be both informative and . . . long. Since I already knew about most of that stuff anyhow, I was spared the stress of dealing with unfamiliar issues. Thanks for that!

I'd like to see more of this type of hard, nose-bitten journalism in future issues of your magazine. For instance, what goes on behind closed doors? (No one knows.) What are smoots? What, exactly, is cheese-food? These are questions to which I would like some answers. I consider them apt fodder for your investigative mill.

Time and space permit me to single out one and all for special praise, but I would just like to particularly thank Clif Garboden for his highly useful explanation of the postal messenger service. One question Clif: do I use the red-white-and-blue letter boxes or the green ones?

John Vorhaus
Watertown

HE DOES *WINDOWS*

In his report on *Bay Windows*, the new gay and lesbian paper we are publishing (News, March 15), Dave O'Brian has passed on some incorrect information.

I did *not* show up at a *Gay Community News* meeting last fall to argue "that *GCN* should become a national paper exclusively." My argument was that *GCN* was making a mistake in trying to serve both a local and a national audience; that in trying to satisfy both audiences, it was in danger of satisfying neither.

At the time, I had not yet decided to start *Bay Windows*; if *GCN* had decided to define itself as more of a local paper, I would have found plenty of better things to do this winter instead of starting a new paper.

Sasha Alyson
Boston

BUILDING BLOCS

Michael Rezendes's recent article on Boston's race for mayor (News, March 1) contained many insights into the campaigns of the various candidates, and is one of the most astute commentaries I've seen on the race. But the author's failure to take note of the importance of the votes of gay men and lesbians in this city may well come to be seen as his greatest error in accurately predicting scenarios for particular candidates' victories.

The gay vote in Boston has never been as well organized and mobilized for an election as we are for the upcoming elections for mayor, school committee, and city council. Gay voters in Boston have been organizing for the upcoming elections for the past 10 months because we are well aware that the advent of district elections affords our community unique opportunities. We have district networks operating in all nine of Boston's electoral districts, and we are aware of outreach efforts extended to the gay community by six of the eight mayoral candidates discussed in the *Phoenix* article.

The impact of the lesbian and gay community on municipal elections has recently received considerable attention, particularly as the gay vote has helped to tip the scales in cities such as Houston, San Francisco, Washington, DC, Atlanta, and New York. The Boston mainstream media have generally ignored the increasingly strong bloc of lesbians and gay men throughout Boston's neighborhoods who, though concerned about issues such as crime, housing, taxes, corruption, and the environment, will never again vote for a candidate who ignores, demeans, or actively opposes homosexuals. This "invisible" portion of Boston's electorate may well decide the next mayor of Boston. As has often been stated recently in our community, the largest closet in America is the privacy of the voting booth on Election Day. Wise reporters will open their eyes, take note of our numbers, our determination, and our organization, and be able to more honestly and accurately assess candidates' chances for victory.

Eric E. Rofes
Chairperson, Boston
Lesbian and Gay
Political Alliance

INCOME WOUNDED

To Alan Lupo:

I have always enjoyed your columns, be they serious or humorous, but never have I been so affected as I was by "The real welfare fraud" (News, January 18) and "Gathering storm: Notes on the homeless and the hopeless" (News, January 25). I am a social worker and have spent the past two years doing child-protective work with the Department of Social Services of the Commonwealth. I come to the profession with anger at the system under which we live, which propagates an underclass, then stigmatizes those in it and does not provide the means for betterment. I was lucky to have had Richard Cloward as an instructor for "Sociocultural Factors in Social Work." He enlightened my anger and gave it reason. My work now gives me frustrated witnessing/involvement in the system itself. I have a caseload of 20 families, and approximately half of them include at least one working parent. Since October, 1981, I have seen the bulk of these poor, working-parent families be terminated from all forms of public assistance they had formerly received: AFDC, food stamps, and Medicaid, which had allowed them to just barely function by augmenting their meager incomes. One client, a single mother of two, works full-time and makes only $1 above the amount needed to qualify for food stamps. She lost her appeal.

Often I have acted as advocate with gas, telephone, and electric companies on behalf of clients. From what I can glean, this is uncommon behavior for a social worker in my position, much less in private practice. From my relatively privileged vantage point, I feel my clients' frustration with a system that only thwarts them at every turn. So often, there is little I can do to help them.

Thank you for your moving writing.

Lisa Langner
Somerville

THE KINDNESS OF STRANGERS

The unseen Elysian Fields have been enpreciosued by Tennessee Williams's taking up residence therein. The phrase poetic realism ideally defines the works of Tennessee Williams. Poetic Objectivity encapsules Carolyn Clay's distinguished tribute to this immortal playwright (Arts, March 8). Through his works, Tennessee Williams donned the mystic garment of immortality. While in the flesh, he became deathless.

I shall find Carolyn Clay's feature meritorious of countless perusals. The works of Tennessee Williams have become almost a gospel as far as my lifestyle is concerned. There is much in my life that I could not have endured if I had not concentrated on the works of Tennessee Williams. Compared to Blanche du Bois, how very minimally do any of us suffer! I am not one to wear my heart on my sleeve for anyone to pierce or caress. When I had to leave my family homestead after a long residence there, my inner anguish was acute, but unexpressed outwardly. I thought to myself, "This emotional trial is negligible compared to Blanche's cruel befloorment!" I can state with assiduity that the words of Tennessee Williams had equal impact on the lives of others as well as myself. I'm sure that many could say with me that their lives progress with dignity because of the powerful truth inherent in the literary canon of Tennessee Williams.

Numbing sorrow afflicted my soul when I learned that Tennessee Williams had been summoned to fellowship with Euripides, Shakespeare, and Eugene O'Neill. I am twice-blessed in finding a combination of spokesperson and therapeutic literary nurse in the person of Carolyn Clay. This angel of mercy, this healing muse, is honorably clad in the uniform of print. Her fingers dispense the tranquilizing medication of fittingly grouped words. The words are contained in the translucent container of sincere thought.

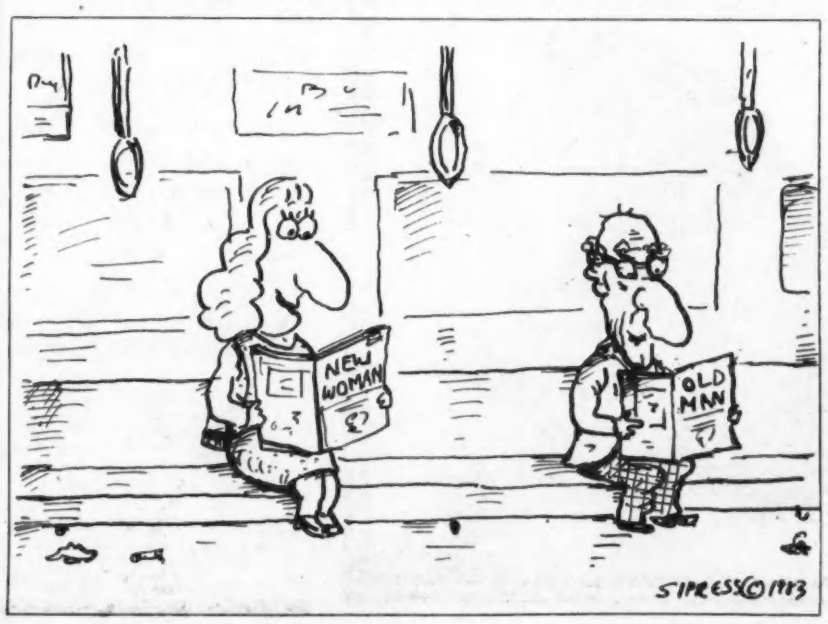
The well-chosen, uniquely blended, compassionately exuded homage from Carolyn Clay is and will ever be a kindness which those of us who revere the works of and mourn for Tennessee Williams can depend on.

In the spirit of a Tennessee Williams work, Carolyn Clay's carefully honed article led us away from brute grief into a renewed light of appreciation for Mr. Williams's creations and for the all-too-rare people like this venerable lady. I feel secure in saying that the myriad devotees of Tennessee Williams chorus, in unison with me, heartfelt thanks to a lady whose typewriter proclaims her a Williamsian heroine.

James M. Sweet
Bucksport, Maine

In re: the lead paragraph of Carolyn Clay's obituary for Tennessee Williams: Yecch!

A loyal reader
Boston



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Don't quote me...

Cable crackdown: More royalties, fewer stations

by Dave O'Brian

They're aggravated in Arlington, it seems, over the sudden disappearance of Rocky and Bullwinkle. And they're nettled in Newton, we're told, over the unexplained loss of their soaps and network newscasts (even though those nettled Newtonians still get that stuff at later hours on their local channels). Meanwhile, those ever-popular Atlanta Braves may well end up sidetracked in Somerville. And don't be surprised to find the hapless Chicago Cubs muddled in Medford, as well as elsewhere around this great nation. If there's an overriding lesson in this, it may be that Chicago's Cubs — whose on-field antics have been viewed nationwide via so-called "super station" WGN-TV — will also soon be gone (and quite easily forgotten).

But so will a whole lot of other programming. As of March 15, you see, cable-television entrepreneurs throughout the country found themselves forced either to drop a number of the "distant" channels they'd been offering their subscribers or to pay the producers of programs appearing on those channels sizable increases in copyright fees. Most have opted for the cutback approach rather than hike their monthly subscriber rates. Indeed, the National Cable Television Association reports one result of its own hurry-up research: the top national cable systems would be taking channels away from at least 6.2 million cable subscribers, and probably many more.

Understandably enough, the cable companies are extremely unhappy about this latest twist. "Having cable, in our mind, means having real viewer choice for the first time," said Barbara Streitbert, assistant manager of Continental Cablevision, in Newton. "Historically, TV has not offered much choice. The promise of cable was supposed to include sports programming, kids' programming, and the choice of watching news from Boston *and* Providence if you want. All of that." The active word here is "choice." Yet Newton's 11,000 cable subscribers have lost a pair of Providence channels, as well as one from New Hampshire. And, oh yes, those Chicago Cubs. "The cable industry *wants* to bring in more services," agrees Peter Meade, New England vice-president for Warner Amex Cable. "The more channels there are, the more people are likely to subscribe, and resubscribe." Indeed, last year Warner Amex was promising more channels to its Medford and Somerville subscribers as an inducement to get expiring cable contracts renewed in those towns. Specifically, the company was offering the likes of the Atlanta Braves and those hapless Chicago Cubs.

Then this. Even as the still-fledgling cable industry is suffering through other financial woes and programming disappointments — so-called "quality" cable channels like CBS Cable and the Entertainment Channel have simply called it quits, and other companies are postponing both construction and expansion — an obscure federal agency hits the cable entrepreneurs from the blind side. That is, the Copyright Royalty Tribunal capped a series of hearings in November by ordering cable operators to pay dramatic increases in the royalty fees going to the program producers and sports teams that more or less provide the programming these sly cable entrepreneurs have been more or less picking out of the air and selling to their subscribers for years.

One such station, thanks to its movies and the Bruins and the Red Sox, happens to be Boston's own Channel 38, which is carried on cable systems throughout New England, as well as on some in Long Island, Buffalo, and Syracuse, New York, and even in northern New Jersey. "We know we're on a lot of systems based on the viewer mail we get and the requests for movie listings from local papers," said Judy Jurisich, the station's program manager. But no, she said, she has no idea precisely how many cable systems have been, in effect, stealing and then reselling that Channel 38 signal. "We send questionnaires to cable systems, but they don't always respond," she said. *That's* how unregulated cable TV has been.

But the movie industry, the sports interests, and such have been upset that more and more viewers are seeing their programs — without them getting a bigger cut. (The cable types argue that the shows have already been paid for once, by the local station in question, and call having to pay more royalties "double dipping.") And this time around, they scored. That obscure federal agency — which the *New York Times* recently characterized as a dumping ground for patronage appointees with little, if any, background in copyright law — ruled in November that cable systems plugged in to more than two signals emanating from more than 40 miles away must pay increased royalties for them. In short, this otherwise unregulated medium is now suffering sudden and severe de facto programming control because of cost. "This is not a case of the tail wagging the dog but the flea wagging the dog," said Warner Amex's ever-quotable Peter Meade.

The local stations that are expected to suffer most as a result of this ruling — which was scheduled to go into effect the first of the year before congressional action delayed the effective date until mid-March — are the likes of WOR-TV in New York (which happens to broadcast New York Mets games), WTBS-TV in Atlanta (a Ted Turner station that broadcasts the owner's Atlanta Braves and Hawks), and the aforementioned WGN-TV out of Chicago (which boasts the Cubs and little else). These are all so-called "super stations" because their signals have nationwide satellite distribution, and as a consequence they've been collecting lucrative advertising fees. The *Wall Street Journal* has reported that Turner's station, which reaches as many as 22.5 million cable viewers, may be the only cable network of sorts already turning a profit, primarily because Turner has been able to keep costs down. (Despite their presumed popularity, such narrow-interest cable channels as the Entertainment and Sports Programming Network, which offers 24 hours of sports, and Warner's MTV, which broadcasts 24 hours' worth of video music, have yet to turn that financial corner.)

But all that was before all this. Despite both Turner's pleadings before Congress and a still-unresolved court challenge by the cable industry, those copyright payments have been increased, and the crunch is now on.

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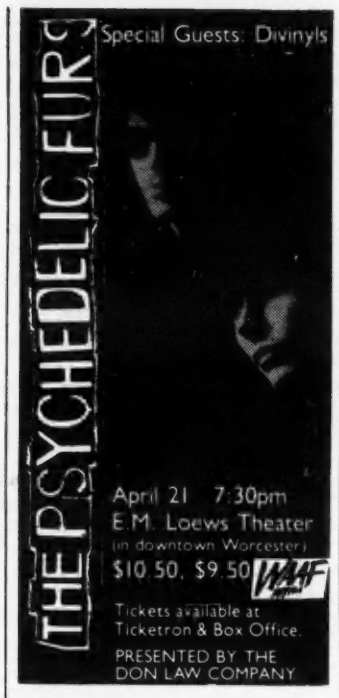

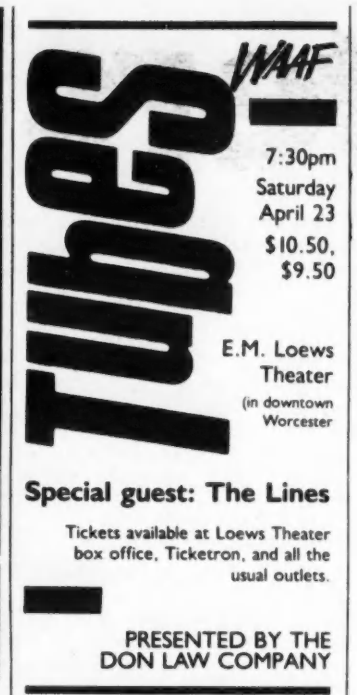

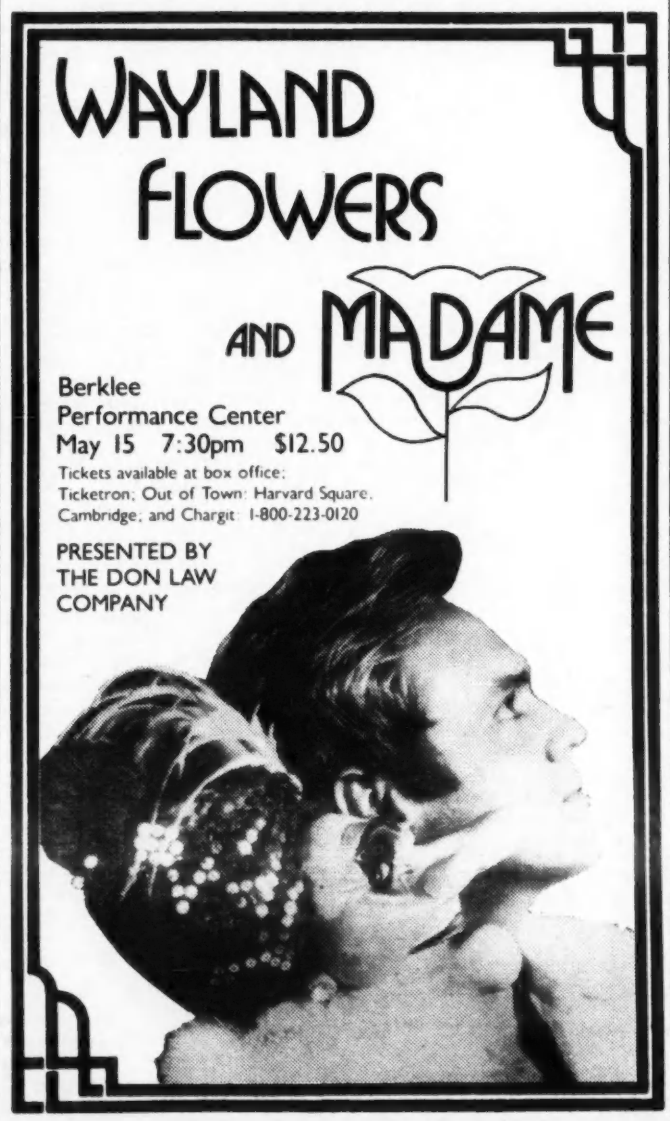
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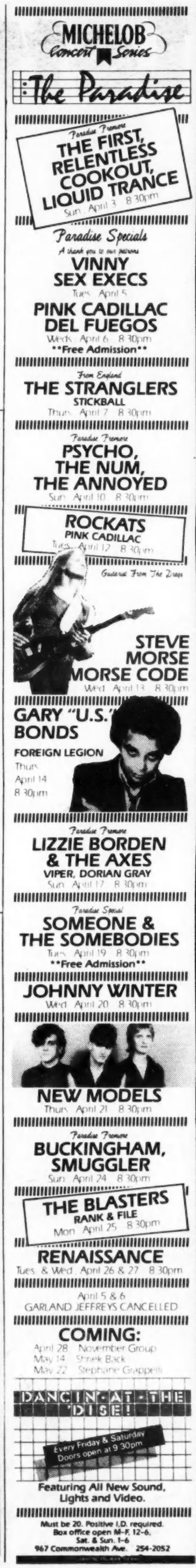

Anzalone on the record

Continued from page 1

D'Alesandro. (Williams, who worked in the Uphams Corner section of Dorchester, also pleaded guilty to extortion charges, and is now serving time in federal prison.) While they're at it, federal agents are looking into the possibility that Anzalone violated campaign-finance laws while helping the mayor raise campaign funds. And as if all that weren't enough, Anzalone's past is being checked for evidence of tax fraud.

But this latest US attorney's investigation doesn't mark the first time Anzalone's life has come under prosecutorial scrutiny. Nor is it the only time he has stood suspected by the Boston media of corruption and conflict of interest. Indeed, Anzalone's notoriety as White's most controversial associate dates back to the '60s, when he was director of the corporations division in the office of Secretary of State Kevin White. And Anzalone's reputation as a behind-the-scenes operator of questionable integrity has been reinforced several times over the past decade — usually just before an election featuring Kevin White. Examples:

- In August, 1971, mere weeks before the preliminary election for mayor, the *Phoenix* followed up charges by City Councilor John Saltonstall that a member of the White administration was maintaining underworld connections. The *Phoenix* reported that the city official in question was Ted Anzalone.
- In 1975 several news organizations reported that in May, 1970, when White was making an unsuccessful run for governor, Anzalone had invited 15 real-estate developers to a breakfast at the Ritz-Carlton Hotel and purportedly solicited from each of them an illegal $10,000 contribution.
- In January, in a rewrite of a *Phoenix* story that had appeared a year earlier, the *New York Times* reported that Joanne "Joie" Prevost, Anzalone's wife, had used her position as a top city official to obtain an expensive townhouse for $1 sometime before their marriage.

For the most part, Anzalone maintained a policy of silence: he refused to address the charges leveled at him in the media, or to comment on any of the several investigations initiated against him. Last week, for the first time, Anzalone talked with a reporter about the ongoing federal probe, and about the many published allegations directed at him over the past decade. He said that nearly all the allegations made against him over the years have been false; for proof, he pointed to the fact that none of the official inquiries into his activities has resulted in charges being filed against him.

Anzalone's attorney, Harvey Silverglate, participated in the interview. In this case, the lawyer and his client represent what on the surface appears to be an odd collusion of two very different worlds. Anzalone is a self-described conservative who grew up in the blue-collar world of East Boston and now lives in the heavily Italian North End. Silverglate lives in Cambridge, is a noted civil libertarian, and is a child of the '60s who's widely associated with radical politics.

The interview was delayed only slightly to observe the chasm between these two worlds, as Silverglate regaled Anzalone and the reporter with tales of the antics of his weekend guest, Allen Ginsberg. The poet and idol of what used to be called the counterculture was performing in Cambridge. "Last night," Silverglate recalled, "Allen came in and said, 'Somebody came up to me at the show tonight. . . . They just heard that you suddenly had a whole change of heart, that you were out of the civil-liberties business, you were representing the mayor and there's some bribery investigation. Is it true?' " Silverglate laughed. "I told Allen . . . that I consider Abscam to be the worst civil-liberties violation in 20 years. He agreed with me on that — finally."

In fact, Anzalone and Silverglate were brought together by a common loathing for investigations like Abscam; that is, for criminal investigations that begin not with a crime, but with an assumption of guilt. In particular, both abhor investigations designed to gather enough evidence of an individual's criminal activity to persuade him to testify against someone else — the investigation's primary target — in return for leniency from the court. "In my opinion," Silverglate said in an earlier interview, "it is a pernicious law-enforcement technique, because investigators may suggest who the witness should testify against and even what they should say. There's a high possibility that the person being squeezed is going to testify to something false in order to get the investigators off his back." Silvergate claims that this technique is being used in an investigation directed at Anzalone and at the biggest prize in City Hall — the mayor.

For his part, Anzalone believes that his friendship with White is the only reason he's being investigated today. "My guess is that if I didn't know the mayor, I wouldn't be the subject of a tax-fraud case," he said. Among Anzalone's other assertions:

- that someone in the US attorney's office leaked information to the press in order to pressure Anzalone by damaging his law practice;
- that federal IRS agents are exceeding the bounds of their moral authority by interrogating Anzalone's former wife and college-age son; and
- that a *New York Times* reporter was colluding with Boston mayoral candidate Robert Kiley to damage the mayor's re-election chances when he wrote an unfavorable article about Anzalone.

What follows is not a trial on paper of Anzalone, not an attempt to determine his guilt or innocence on any of the charges made against him. It is, simply, Anzalone in his own defense.

* * *

Q: *Could you start by outlining the scope of the US attorney's investigation into Ted Anzalone?*

A: I was called down by the grand jury on the Williams/D'Alesandro case. . . . I was called down by the grand jury on the Collatos case. I've been a subject of a tax-fraud investigation for about seven or eight months. I've had no formal notice that I'm under investigation from the federal authorities on the birthday party.

The tax-fraud case is probably the most troublesome to me. I left city government with the intention of practicing law, and it seems almost the day I got out, the investigation started. And it's dangerous to me financially, because, as a matter of routine, they will go to many, many people asking questions about me. I [also] think leaks were purposely given to the newspapers about my role in various things. And this has precluded me from retaining clients in the city of Boston.

The famous townhouse, before and after Jerry Berndt

Q: *Can you be more specific about the leaks you think came from the US attorney's office? What areas of the investigation are you talking about?*

A: The areas of the birthday party in the federal probe certainly were not volunteered by me or my counsel. I can only surmise that some of the reporters had access to some of the information at the US attorney's office. Now, I can't charge that the US attorney himself has leaked, but somebody in his office has certainly been talking to the press. . . . [That has] hurt me considerably in my ability to earn a living.

My only expertise now is the fact that I know city departments, I know administrative proceedings, and I had hoped that I would come out and get some clients [such as] developers and large taxpayers. I was commissioner of assessing. I assumed that I would get some abatement cases. None of this has happened. I have been told by some of my friends in the development field that they fear — because I'm the target of such an intense investigation by the federal authorities — that they would be investigated if they hired me. . . .

The tax-fraud case is continuing, and they're getting very personal. I know that there has to be a system of catching evaders, but I think the IRS has gone too far. They interrogated my son, asking information concerning my taxes, in the hope that he could incriminate me — and their intent was that, if he did, he would certainly be a witness against me.

Q: *Where did they question your son?*

A: They went to my former wife's house about a month ago and questioned her and him. I think there is something morally wrong with a system of justice that would even allow a son to be in the position of helping the government to indict his father.

Q: *Did they arrange an appointment, or did they just appear at the house and happen to find your son and —*

A: The IRS *never* arranges an appointment. They do an awful lot of research before they visit a prospective witness. No, they usually just walk in. There's usually two people, and they ask questions. As I say, there's nothing wrong with the system of trying to catch cheaters, [but] I've never been a tax cheater in my life. And my guess is that they will not end up with a tax-fraud case against me. What I would really like to know is why I became the subject of a tax-fraud case in the first place. What was there about my lifestyle that made me fall into the category of people they should look into? My guess is that if I didn't know Mayor White, I wouldn't be the subject of a tax-fraud case.

* * *

Anzalone was most recently the subject of controversy February, when a sentencing memorandum from a federal prosecutor strongly suggested that George Collatos was granted a $7500 city pension in return for his silence before a grand jury. According to the memorandum, the possible deal was made by a "politically active former city official." Silverglate said that after receiving several telephone inquiries from reporters, he'd confirmed that the former city official was Anzalone.

In a formal response delivered to the federal district court, Silverglate conceded that Anzalone had visited Collatos in prison several times. He said that Anzalone had visited Collatos to give him legal advice, and that the contents of those discussions were protected by attorney/client privilege. In this interview, Anzalone himself raised the subject of his visits to Collatos.

A: I'd like to talk about George Collatos and my visits to see him. I've known George Collatos for many years, probably 15 years. George Collatos was my friend and is my friend today. I am friendly with his family. I can't condone what he did, and I'm sorry George did what he did, because he's paid the penalty for it. He paid it and plus. He did call me from [the federal prison in] Danbury and wanted to see me. I asked him what about. He had some legal problems. I went down there twice. I signed in as an attorney. I used my own name. I also saw him twice when he was at [the correctional facility in] Plymouth before he testified before the grand jury. I went down as an attorney, therefore the privilege of what we talked about is his, not mine. I can't divulge the subject matter. But the point is, as soon as his case is over, I will continue to visit George Collatos. As I said, I can't condone what he did. . . . But it would not be in my nature to turn my back on George Collatos. To take the position that just because somebody's in trouble, you suddenly don't know him, aside from being a lie, is despicable. Despicable.

That clears up the so-called mystery of why I went down to see George. The government would like you to believe, to prove, that I went down to make a deal on his retirement case. That's absurd.

Q: *Let's go back to talking about the nature of the investigation for just a second. Given that a company was actually shaken down for money by George Collatos, why shouldn't the US attorney's office develop a broader investigation into the possibility of extortion of developers by higher city officials?*

A: Well, I think the George Collatos case was an isolated case of a person who did something that was wrong, was caught, was sentenced. And I'm sure Collatos is sorry. . . . [But] this was an isolated case that was brought to the attention of the US attorney's office by the contractor himself. The government didn't ferret this out.

Silverglate: One of those rare instances where the government didn't create the crime. The crime was there.

A: And I find no fault with the government doing that. I think that's their job. That's what we're paying taxes for. What I'm against, what my attorney is against . . . is the system of making targets and subjects of people who have committed no crime, in the hope that once they find the crime, and they can get a conviction, this person will help them get somebody else in the chain of command.

Q: *And in your case the someone else is Kevin White?*

A: I would assume so.

Q: *How many times have you been investigated by investigative agencies?*

A: During my political tenure, at one time or another, certainly I've been investigated by the district attorney, the attorney general, the Ethics Commission, US attorney's office presently. So I think I can safely say that I've been investigated by every law-enforcement agency that exists. And . . . I think most of it was because I was working in the fund-raising sphere for the mayor. But I think I fell into the category where I was the person that should be looked into. I am a lawyer. I am Italian. And I come from East Boston and the North End. I think the mixture of all of those made me a curious subject.

* * *

During the interview, Anzalone also discussed his role in the Williams/D'Alesandro

Anzalone: "I think . . . I've been investigated by every law-enforcement agency that exists." **Michael Romanos**

affair of late 1981. At that time, former ward boss John Williams was arrested for trying to extort $50,000 from Anthony D'Alesandro, a one-time FBI informant who had also talked with city employee Elaine Noble about meeting Anzalone.

A: When the Williams case broke, Elaine Noble came to me because she knew my wife and she knew that I was trying to practice law. And she said she thought she had a case for me. And that was the case of Mr. D'Alesandro. . . . At the same time, she had told me that D'Alesandro had said that Mr. Williams had extorted, or was trying to extort, money from him. When I heard that, I told her that I didn't want to represent him. My advice for D'Alesandro was that D'Alesandro should turn Williams in. I further told Elaine Noble that she should allow me to call the FBI in this case because if it was true, there was an obligation on my part as an attorney to report it. And I did so. I called the FBI. At that point, Elaine went to her own lawyer, Alice Richmond, who decided that she would go the route of the attorney general.

* * *

In January, the New York Times *reported that Anzalone and his wife, Joanne "Joie" Prevost, the director of the city's Office of Consumer Affairs and Licensing, live in a house worth $250,000 that Prevost purchased for $1. As the* Phoenix *also reported, about a year earlier, Prevost bought the house from a family that also was given the right to develop valuable property on Commercial Street, near the Waterfront. The* Times *story reported that the arrangement under which Prevost obtained the house and a piece of adjacent property, could cause problems for Prevost, since it might violate the state's conflict-of-interest laws. In the interview, Anzalone said the purchasing arrangement had already been investigated for violations of those laws in 1977 and 1978 by the district attorney's office, and that it is being investigated now by the state Ethics Commission.*

Q: *Did you say, earlier, that a new inquiry into the now-famous $1 townhouse has begun?*

Silverglate: Yeah. We have information that the Ethics Commission has gone before a Superior Court judge for permission to look at grand-jury testimony . . . based on an investigation by the district attorney's office.

Q: *The Ethics Commission has those records?*

Silverglate: Yes.

Q: *Was the district attorney's office interested in possible violations of conflict-of-interest laws?*

A: Yes.

Q: *And they found that there weren't any at the time?*

A: Well, nothing happened. There were no indictments down on Joie, so I assume they found nothing.

Q: *It seemed to me that though the average guy probably thinks it's unfair that someone who works for the city gets to live in a house assessed for a quarter of a million dollars when the person only paid a dollar for it, there might not have been anything illegal about the arrangement.*

A: Well, let's clear that up . . . Let's go back. Joie was living in an apartment in Watertown, I believe. At that point the mayor wanted anybody working for him to be a resident of the city, . . . especially anybody who held a high position. So Joie and I started looking in the North End for a house that we could rehab for her. I wasn't married to her [then]. We looked at many, many houses. We looked at 23 Unity Court. I found out who owned it. I called the owner, who said he was not interested in selling it. It was in his interest to rehab it for himself and for his family. And he was already in the proces of rehabbing and had material there. I talked to my friend who lives in the North End, Robert Cucchiella, who knew the contractor and the family personally. He and I went up to the house in 1971. The contractor told us that his wife was adamant, that she didn't want to sell it. She wanted to move back to the North End. I think they were living in Hyde Park or Dorchester at the time. But the contractor said he would tell the wife that it was for Bobby's family so that he might convince her that they should sell it, and that's exactly what happened. The wife agreed reluctantly to sell it because she thought Claire Cicchetti, Bobby's [half] sister, would be living there.

A purchase-and-sale agreement was signed that night for $5500. Joanne Prevost paid for that at the time. She paid taxes on that from that day on to both the federal government and the state, if any were owed to the state. So what we had here was a simple straw situation. It came about because the owner's wife wouldn't sell it to a stranger. So we ended up with a house in Claire's name. That's Number 23 Unity Court. . . .

There was a lot next to Joie which was Number 22 Unity Court. A building had been standing there. The building had been razed but the foundation remained and rubble was just dropped in, covered with dirt. There were rats. . . . We found they were burrowing into the foundation in the crevices. The lot was owned by the city of Boston. We went to see some of the people who were abutters to see if they would buy it and clean it up. They had no problem buying it, but the expense of taking the foundation out and the rubble out was horrendous. . . . [According to documents at the Suffolk County Registry of Deeds, this parcel was then purchased by Claire Cicchetti for $200.] I knew full well then that Joie could not buy it, being a city employee. The law was that a city employee could not contract with the city. . . . The lot was 14 feet wide: a building could not be put on it due to the changes in the building code. It had no value to anybody. . . . Bob Cucchiella paid the $200. It's his land [now].

In 1982, when Joie was thinking of selling her house, it was decided that if she could sell the house, Bobby would sell the land. As it turned out, there was nobody interested in buying the house. Now the house, Number 23, is in Joanne Prevost's name. The land, which is Number 22, is in Robert Cucchiella's name, and he is the true owner. You might ask why Cucchiella would buy a lot that he had no interest in. Bob Cucchiella's been my friend for 30 years. Spending $200 for a piece of land he has no use for is not out of the ordinary. He has no expenses on that lot. Joie's paid the taxes on that lot and has maintained it. So he did it as a favor. Legally, he is the true owner. He is not a straw. Joie has been the true owner of 23 Unity Court, where the house is that was bought from a private individual.

In 1974, Claire transferred the

Continued on page 22

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A woman has vanished

Continued from page 1

thought Grimes, and she walked back home.

A little while later, Grimes went back up to Fresh Pond Parkway. At the very least, she thought, she could drop the clips through the mail slot in the front door. As she came up the walk, she noticed the newspapers riffling about on the concrete steps.

Grimes checked them over carefully. Each day's paper was there, four of them, going back to August 26. Grimes was puzzled, then fearful. This wasn't like Mrs. Hagerty. If she was going away, Grimes thought, she would have told me. And she surely would have arranged for somebody to pick up the newspapers. The house was full of silver, antiques, and Oriental rugs. Grimes knew the newspapers were an obvious invitation to burglars. She dropped the clips into the slot and hurried back to Lexington Street. She told her husband what she had found. Neither of them thought of calling the Hagerty house, but her husband had another idea. "You better call the cops," he told her.

Grimes was reluctant to do that. It could just be a misunderstanding. She decided to call Mrs. Hagerty's nephew, Father John Kelliher, a priest in Worcester. Kelliher told her he would call the authorities. But after calling the Cambridge police, he called his sister, Eleanor Connolly, out in Spencer. He didn't know what had happened, he said, but Aunt Isabel seemed to be missing.

Helen Grimes made her third walk of the day up to the Hagerty house. She saw firemen climbing in through the bedroom window. They let her into the house and she went upstairs. She thought the bed looked funny. All the blankets were pulled down toward the foot of the bed, and the pillows were in a jumble at its head. The sheets were rumpled and soiled. Mrs. Hagerty would never have left the bed in that condition, Grimes decided. The police had arrived by then, and one officer pointed out some small bloodstains on one of the pillows. Grimes explained to him that Mrs. Hagerty sometimes had nosebleeds. Then she walked downstairs.

It was eerie, thought Helen Grimes. *Too* quiet, as someone always says in the mystery novels. Everything was there. The antiques. The china. The carpets. The silverware. Everything is here, she noted, except the owner.

Behind her, a police officer was scribbling a note to Isabel Hagerty. They were sorry to have to come into the house, he wrote, but the housekeeper had been concerned. They hoped they hadn't inconvenienced her, or disturbed things in any way. He laid the note on a small table and left.

It has been nearly 13 years since that note was written. Isabel Hagerty has never read it.

* * *

People disappear all the time, investigators will tell you. And they do it for any number of reasons. One person may be ducking enemies on either side of the law. Another may find the pressures of life — familial, financial, social, whatever — intolerable and simply walk away from them. A child may finally be serious about running away from home. "When something like this happens," explains a veteran state-police officer, "you have to first look at it in terms of which direction you go in. Is it a family problem? Is it a kidnapping? Is there any indication of foul play? For example, each one of those means a different situation even in terms of manpower."

Further, investigators insist that most disappearance cases eventually reach some sort of resolution, happy or otherwise. The pursuers, on one side of the law or the other, catch up with their quarry. The child is found in the basement of a friend. But there are those few that remain unsolved, puzzling, and damnably frustrating. "It bothers you on a lot of levels," says one state-police officer who has searched, successfully and unsuccessfully, for several missing persons. "It gets to you professionally. I mean, you're an investigator, right? You're trained to bust your ass and come up with facts. These cases — hell, you don't even have a *body*."

"It gets to a point," concludes a state-police investigator who has worked on other missing-person cases, "where you just let the thing lay there until another lead comes up to you. That's not great police procedure, but it's all you can do."

After a while, then, these cases lie quiet. Trails go cold. Leads turn liars. Memories fade, and principals die. Other cases, violent and solvable, and immediate, demand attention. Interest stirs only rarely. A reporter notices that it's been 10 years since someone vanished, and he smells an easy feature. Eventually, the unsolved disappearance becomes more oddity than tragedy. Someone else disappears, and the process begins anew.

At present, another flurry of fascination with missing persons seems to be breaking around us. It is spurred in part by the case of Harvard graduate student Joan Webster, who vanished from Logan Airport in November of 1981. It has gathered further momentum with the release of a movie fictionalizing the disappearance of Etan Patz, a nine-year-old New York boy who walked off to school three years ago and never came back. (Interest in this case flared even more when the *Boston Herald* speculated that Patz might be one of the boys whose photographs were found in a raid on a Wareham cottage owned by the North American Man-Boy Love Association. The *Herald*'s speculation proved to be false, however, and Patz is still missing.) This year, a missing-persons unit finally was formed within the Massachusetts State Police.

But even the disappearance that simply vanishes from public sight has a private life of its own. An extended life, really — it resonates through the years, its tremors touching the lives of disparate people, some of whom may never have known the person now vanished. The police, for example, know the file is there: open, fat, and subtly mocking.

Family members have to make

Michael Romanos

Detective Centrella: "She's the first one we couldn't find."

Michael Romanos

The house on Fresh Pond Parkway: it's been nearly 13 years.

practical choices. Who gets the car? Who picks up the mail? Do we sell the house? Who stops the newspapers? Necessary decisions can look at best banal, and at worst cold, since every one that is made nudges the family toward finality, toward a realization that the queasy sense of wonder has no end but grief.

There is no hard and fast way of telling exactly how many people simply disappear. Investigators estimate that several hundred such cases in Massachusetts occur every year. Most of them are solved, but not all.

It is important, then, to know about one person who disappeared — what she was like, whom she knew. Isabel Hagerty came from a large family. When she vanished, she became the center of attention for a larger group of people, not all of whom knew her. It was as though her family had been extended, and was now waiting for a wake that might never happen. Members of that new family occasionally meet each other, and talk in quiet voices about what happened, as people will at a wake. She was here, they say. And she is gone.

* * *

Isabel Jenkins Talbot was a child of Maryland society, a descendant of Alexander Hamilton on her mother's side, and one of Benjamin Talbot's five children. Born in 1906, she grew up surrounded by a huge family. "There were 45 first cousins," recalls her brother Benjamin. "Thirty-five of those were on my mother's side."

The Talbots were devout Catholics, descended from those of their faith who had first settled Maryland. After high school, Isabel enrolled in the Georgetown Visitation convent school, a sort of two-year finishing school in which her classmates were primarily the children of the various diplomats working in Washington.

While at Georgetown Visitation, she met John Hagerty, a Georgetown University law student from Worcester, Massachusetts. They were said to be a regal couple, tall and athletic. Both were accomplished swimmers. They were married on July 8, 1926, in Washington.

John Hagerty was a go-getter. After obtaining a law degree, he took a job with a shipping company, US Lines. He and Isabel traveled several times to Europe on the *S.S. Leviathan*, a luxury liner most famous for having picked up survivors from the *Titanic*. The Depression hit, and Hagerty took a job in 1934 as the assistant manager of the New England branch of the Reconstruction Finance Corporation. The Hagertys moved into an apartment in Coolidge Corner in Brookline. His boss resigned in 1936, and John Hagerty ascended to the post of regional manager. It was a post that paid $10,000, nearly a fortune during the Depression.

The Hagertys moved twice after coming to Boston, eventually crossing the Charles into Cambridge. On August 29, 1939, they took out a $7500 mortgage on a house at 61 Fresh Pond Parkway. They closed the deal with the estate of Frances A. Hennessey, the house's previous owner, and paid off the mortgage over five years at 4.5 percent interest.

After the war, John Hagerty took a job with the Waltham Watch Company. He also invested wisely in various stocks, including the General Motors Corporation. For herself, Isabel became a popular Cambridge hostess. As Dwight Eisenhower's political fortunes rose, more people kept telling her that she looked like his wife, Mamie. "She was impressive in her bearing," recalls her niece, Eleanor Connolly. "But she was full of fun. And she had a wonderful sense of humor." Her brother, Edward Talbot, once told a newspaper that his sister "could charm the tail off a duck."

Still a devout Catholic, a daily communicant, she got involved in volunteer work, founding the Cambridge chapter of the Christ Child Society, a national Catholic children's relief organization. Local legend has it that she began the chapter one day after having been asked for money by a group of ragged street kids. She told them, it is said, that she would treat them to a movie if they would go home and bathe.

John and Isabel had no children of their own, and they lavished their attention on John's nieces and nephews. When Eleanor Kelliher married Paul Connolly, in 1950, John Hagerty gave away his niece. When John Kelliher was ordained — in Belgium, in 1958 — his aunt and uncle were at the ceremony.

By then, the Hagertys were traveling a good deal. In 1955, John had resigned from the watch company, and had taken a job as an economic specialist with the State Department. He and Isabel worked in El Salvador and in Tunis: he for the government, she for the Red Cross. The house in Cambridge began to fill up with exotic souvenirs. In Rome, Isabel had her picture taken on the roof of St. Peter's Basilica.

In 1960, John Hagerty retired. He suffered from diabetes and soon was confined to a wheelchair. Isabel tended to him, and fell into a regular routine. In the mornings, she would be on the phone, arranging meetings. At noon, she would drive to Mass at St. Paul's in Cambridge. The Christ Child Society's work took up much of her afternoon. Then her husband's illness grew more severe: he had one leg amputated, and there was talk of his losing the other. On Christmas Eve of 1969, John Hagerty died.

Isabel had been left with few financial worries, and she seemed to adjust to widowhood relatively well. She visited her husband's grave every day before noon Mass. She entertained Eleanor Connolly's children, charming them with stories about the places she had been, and watching as the girls put on impromptu *Community Auditions* skits.

She plunged even more deeply into her volunteer work, becoming national vice-president of the Christ Child Society. In the spring of 1970, she hired a Medford painter to work on the society's Cambridge settlement house. She was 64 years old and surviving; everyone in Maryland knew that the Talbots lived for a long time.

On Saturday, August 22, while visiting with her niece Rita on the Cape, Isabel hurt her foot. She was treated at a local hospital, but decided to return to Cambridge so her personal physician could have a look. She went back the next day. On Monday, she scheduled an appointment with the doctor for later that week. She also sent out her Oriental rugs to be cleaned, telling the cleaner that she was going away and that she would let him know when she was coming back.

On Tuesday, August 25, 1970, Isabel Hagerty drove as usual to noon Mass at St. Paul's. After Mass, Father Joseph Collins and Mrs. Hagerty chatted briefly outside the church. The priest watched as she walked down the steps, still limping slightly, and then drove off toward home.

The newspapers began piling up the next morning.

* * *

On Sunday, August 30, Eleanor Connolly got a call from Cambridge. The police wanted her to come in from Spencer and fill out a missing-person report on her aunt. She and her husband, Paul, left immediately.

Eleanor had had a key to the house for years, from the days when she used to house-sit for her aunt and uncle. When the Connollys arrived at Cambridge police headquarters, various law-enforcement officials were still scrambling in and out of the second-story window. "Oh God," one officer told Eleanor Connolly when she showed him the key. "Forget the report for now. Get out there with that thing."

If they were going to search the house thoroughly, the police wanted a family member there. Further, they needed a family member to file the missing-person report before they could issue a bulletin on the disappearance. Without such a report, a bulletin could result in a serious lawsuit should Mrs. Hagerty show up soon thereafter.

Not much was disturbed in the house. Mrs. Hagerty's scapular was in the medicine chest, exactly where it would have been had she been about to take a bath. Her wedding ring and her diamond ring were on a small

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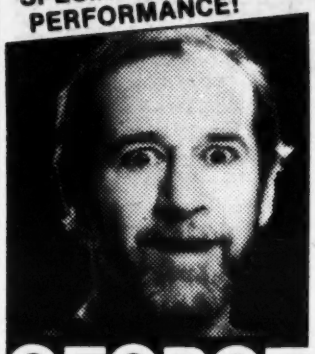

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Public eye

The third-stage adventures of Michael Monahan

by Susan C. Orlean

Why is Michael Monahan worried? "Cars, for one thing," he says. He looks distressed: his forehead is pleated, his eyes wide with dismay. "The automobile," he says, "and what we'll do to have them. Highways. Roads. Tunnels to Logan Airport." Oh, the list goes on: inflation, Big Brother, big banks, big debts, insatiable demands for energy, chemical and nuclear waste. The eventual collapse of society. All this is why Michael Monahan is worried. And this is why he set out to write a book on how to change the world.

That was two and a half years, countless dollars, and a half-dozen painfully polite rejection letters ago. Not to be outdone by the publishers, Monahan — self-starter, world-class worrier — decided to become a publisher himself. His first project was *Massafornia*, the 24-page tabloid that hit Boston streets recently, showcasing the first three chapters of Monahan's thwarted book, quotes from John Barrymore, Albert Einstein, and Norman Cousins, and reproductions of every one of those rejection letters. "This is sincere stuff," Monahan insists, "genuine stuff. Really."

He is a different breed of cat from the usual 28-year-old, Norwood-born-and-raised, Babson College grad — though until *Massafornia* he trod much of that same path. He left college figuring he'd be "your basic entrepreneur." He had an eye cocked toward the publishing world, figuring that maybe he could cash in on his reading habit, for one thing, and his familiarity with the business (his father publishes a small paper for independent businesses), for another. Instead, he found himself wearing a monkey suit nine to five, working as a salesman. He peddled cookies. Cars. Valve and tube fittings.

He developed, he says with a grin, "an ego problem," and as a result punctuated most of those job sentences by being booted out the door. Such is life when you've got the big picture and only a little respect. "I always *felt* I was following important things," Monahan explains. He is fidgeting with a straw; this is his first interview, and now not only does the weight of the world's woes bend his back, but also the more immediate problems of selling his magazine and making himself *understood*. "I was, maybe, a C student, sometimes maybe a B student. But in the back of my mind, I was always thinking, Michael, you were meant for better things."

Better things sounded their call in 1981. Monahan quit his job, polished off a typing course, packed a pencil, and hopped a Greyhound to a place that sounded appealing — the soggy confines of Seattle, Washington, there to scribble his masterpiece. He stayed three months, ran out of money, and decided he'd finish his book back in the familiar bosom of Boston's southern suburbs. Motoring east across country in a crotchety '69 Valiant, he had to stop in Texas to work for two months just to put together the scratch for gas money. Dedication? You bet. Tough times? That too. But living so close to the bone for his book bothered him less than having to fend off the quizzical probing of high-school pals who wanted to know just what the heck he was doing. "I mean, this is my home town," he sighs. "I'd see people, they'd say, 'Hey Mike, whatcha up to?', and I'd say, 'Oh, well, I'm living with my mother writing a book about changing the world, third-stage democracy, you know.' 'Sure,' they'd say, 'right, right.' "

But the old ways will not work. Our parents have

Continued on page 12

Michael Romanos

Monahan: " 'Sure,' they'd say, 'right, right.' "

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Monahan

Continued from page 10

done an admirable job of stretching the last period of affluence past its fifty-year cycle and gettin gus through the last decade, but the inevitable collapse is upon us. If we do not make the quantum leap to a new way of life we are destined to repeat the past with its war at worst and devolution of the spirit and depression at best.

— "The nature of our game," from *Massafornia*

He was wowed by authors Norman Cousins, Adam Smith, Abraham Maslow, especially because their writing confirmed precisely what he was thinking. Things like mankind being in serious trouble, and people needing to take responsibility for the state of society, and corporate creeps and bureaucratic slobs being writ large on the list when you got down to wondering why the world is such a mess. He cruised Werner Erhard's biography several times. "I didn't take the training," Monahan explains. The "training" is Erhard's est weekend workshops, designed to prepare you for grabbing the world by the shoulders and shaking it up to your liking. "I didn't take the training because I don't need the training. But I thought the book was great. I definitely think the guy is smarter than most dudes. More enlightened." Like all his other reading, the biography inspired budding theorist Monahan; hence the chapter "Werner Erhard and survival in our selfish and shortsighted world," which later became part of *Massafornia*.

He wrote and wrote. Boxes full, most of which still sit on the overloaded porch of his mother's home, in Norwood. He wrote about reassigning national priorities, about dissolving corporate entities so that executives can be held responsible for their chicanery, pollution, and dangerous waste. He wrote to Senator Gary Hart ("Dear Senator Hart: It is my understanding that you are looking for new ideas. For the past 18 months I have devoted all my energies to researching the third stage of democracy").

And he got turned down. By Senator Hart's staff ("Dear Michael: Thank you very much for passing along the materials. I'm afraid, however, that they're not the types of materials that can be of great assistance in the functioning of a Senate office. Some of us periodically exercise our minds thinking about the future of democracy and other themes you have addressed, so I will keep your material on file") and, in short order, by the book people. "In one week I got four rejection letters," Monahan says. "That's when I knew I wasn't going to get anything done this way."

This was practical thinking. Monahan is a practical guy — he describes himself not as a Democrat or a Republican, a liberal or a conservative, but as a *realist*. Still, he admits that "people did think I was a kook. I'm sure they did. I'm sure the publishers didn't even give my stuff more than 10 seconds before they'd say, 'Uh-oh, another kook, send him a rejection letter.'"

The rejection letters piled up, the writing piled up, the idea of publishing it himself tugged a little harder. Then the *Boston Globe* agreed to let him reprint a Sunday magazine piece by Susan Trausch about an imaginary perfect society, which she called *Massafornia* — Yankee resolve and grit crossed with Surf City creativity and swing. And Monahan had the centerpiece of his magazine and its name. On the first of February, he picked up 4770 copies of *Massafornia* from the printer. "Costs?" He squints up for some caculating. "Costs, well, let's see. Research and development, two and a half years of my life. Hard costs? Printing, that was nothing. Typesetting, it'll be thousands. The bills haven't come yet."

Four thousand seven hundred seventy copies. Boom. "Phenomenal success with my friends. You know, 'Hey, you did it, you did it.' My mother? Relieved. She was afraid it would be a piece of junk." He took copies around to the press and radio stations. He was absolutely certain he could see the effect of *Massafornia* seeping into the work of the two *Globe* columnists he'd sent it to (they say they haven't read it yet). "It takes a great ego to do this," he adds. "You're driving a cab, living at home with your mother. Who are you? I mean, to be doing this? But my feeling is this is state-of-the-art political theory. It should be read by intellectuals, politicians, economists. It's not a mass-appeal item."

His distributor recently returned most of the magazines to him after their short and uneventful stint on the newsstand. "Well, if I saw it on the stands, I'd have to buy it. I'd *have* to. There's some chuckles in here, too." He leafs through the magazine, slapping the page each time he catches a phrase he's fond of. "I'd *have* to buy it. And I could do whole second issues in my head right now."

He had planned to make a big splash, then spin *Massafornia* into a regular gig, a forum for the discussion of big ideas. He figured he'd quit writing and concentrate on publishing great thinkers, make a tour of duty in the US Senate, and retire on Cape Cod. Except for one small snag: nobody was biting. "I don't think they were selling like gangbusters out on the stands. I really expected to sell these 4770 and then do another printing and another and another. But I could be sitting at a flea market next summer for all I know. One way or another, they will be sold."

So Michael Monahan, social critic, publisher, and owner of several years' worth of Presto Logs, is in limbo. He's reading Richard Nixon's memoirs, just discovered Mencken ("Late, I know") and is mulling over a new game plan for *Massafornia*. "I think this is the greatest thing in the world." He slaps the magazine again. "I figured it would be sold twice over by now. But," he shrugs a little, "if I get completely ridiculed, maybe I'll have to think about it, that I'm not who I think I am." □

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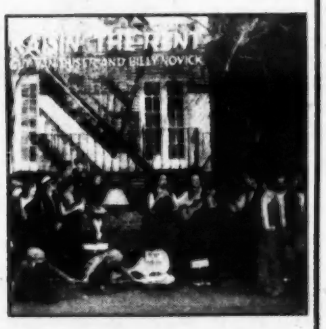

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Quote

Continued from page 5

Meanwhile, back in our own home towns, those cable channels are going. Sigh. Rather than being saddled with a 541 percent fee increase — at least an extra buck a month per subscriber — Arlington Cable Systems did a quick survey in December and decided to drop New York's WPIX-TV (which shows Yankee games) and Chicago's WGN (with, you know, those Cubs). But in their place, at least, the Arlington system now offers the all-new Nashville Network (24 hours daily of country music, news, and sports) and Turner's Cable News headline service ("CNN II"). The Cubs for the rednecks may not be such a bad swap; hell, one Nashville Network fan reports having viewed such extravaganzas as swamp-buggy racing and celebrity bass fishing. With all that, who needs the Cubs? But Judy Foley, Arlington Cable's office manager, reports that 'PIX-TV viewers want the station back. "We've heard from people who were interested in the Yankees and Rocky and Bullwinkle, which that station showed in the afternoon," she said. So maybe there's hope for Arlington.

Peter Meade, of Warner (which has kept the Yankees and Bullwinkle), was quick to question the validity of a December survey to measure the worth of a station carried primarily for its pinstriped ballplayers. "Our research shows that the Yankees have universal appeal in New England," he alleged. That's easy for him to say, since his company is not facing the same dilemma as the Newton and Arlington cable companies. That's because the Somerville and Medford cable franchises, which are among the early systems, were exempted from such rulings by a landmark Supreme Court decision that allowed them to hold what they have now (including both the Yanks and the Mets, as well as stations out of Rhode Island and New Hampshire). Should additional distant channels be added, though, Warner or its subscribers will have to pay. (In newer systems, ones not covered by the Supreme Court decision, Warner has had to make adjustments. The company has raised its rates in Wakefield by 50 cents a month; and Lynn and Swampscott have dropped four channels — including Turner's super station and, yes, those Cubs.)

Still, even in Somerville and Medford there will be problems. Remember, Warner promised a new programming schedule to Somerville and Medford just last year, including more super stations — all for no more money. Will Warner still make good on that promise? Meade quickly hedged his bets on that one, contending that adding super stations WTBS and WGN was only a small part of the new contract offers. And anyway, he insisted, Warner reserves the right to change its mind. "Programming has not been a significant problem," he said. "We have the same First Amendment rights that your newspaper does."

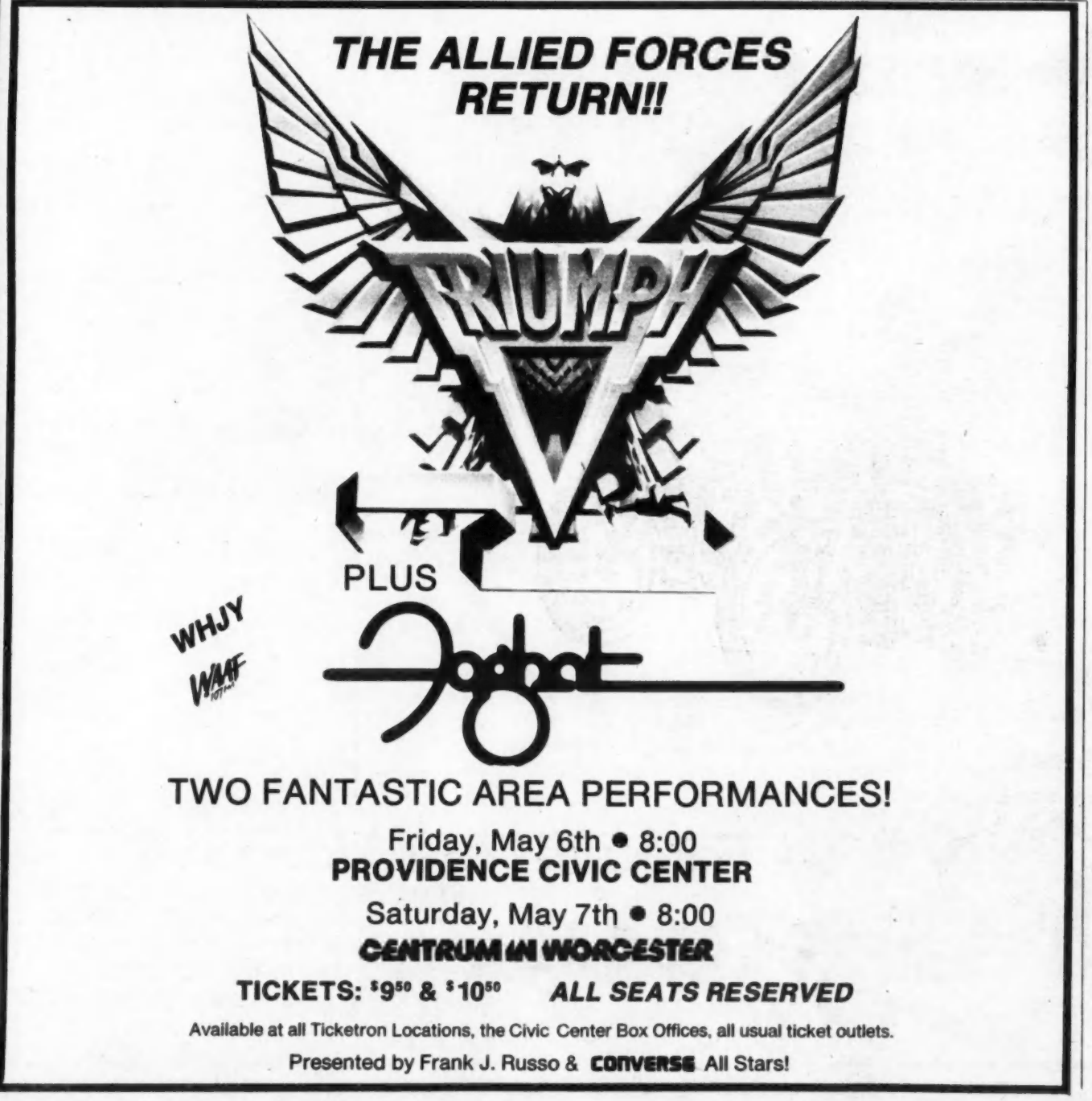
That's another old cable-company standby — that they're offering video newspapers or magazines, that they have the right to choose the editorial content of same, and that, if cable subscribers take offense, they need merely cancel their subscriptions. This is an imperfect analogy, however. "One may argue, as the cable lobbyists do, that all magazine editors have the right to pick and choose what they will publish," wrote editor Les Brown in *Channels of Communication* magazine. "But magazines are not monopolies as cable systems are. An author rejected by one publication may find another to publish his work, but a cable-satellite network has nowhere else to go."

Which means that Chicago's WGN might be in real trouble. It, like the other so-called super stations, can charge more for ads because of the national audience it's been enjoying through cable rebroadcasts. WGN was shut out of Newton, too — along with WMUR-TV from New Hampshire and WPRI-TV and WJAR-TV out of Providence. (Meanwhile, the *New York Times* reports, ironically, that Ted Turner — the self-styled proud father of his own would-be upstart *fourth* network — lately has been sitting down with officials of NBC, CBS, ABC, and even Metromedia to talk about a merger, with his 24-hour Cable News Network reportedly on the block. One of Turner's problems, obviously, is that he's also in danger of losing his national audience, and thus some of his ad revenues.) "We did a survey," said Newton cable's Barbara Streitbert, "and only 24 percent of those polled said they'd prefer paying another $1 a month to losing some channels." But now Newton cable is hearing from some of those who weren't surveyed. "People are angry and disappointed," she said. " 'Where are the channels?' they're asking. 'We miss them.' 'We watched them all the time.' 'We'd be willing to pay the extra dollar.' " This was something of a surprise response, since the stations that were dropped — other than that Chicago thing — mostly duplicated network programming available on other channels. "But those stations put on the network news and some of the soaps a half-hour earlier," she said, "and people were used to watching them at those times." Newton did not simply blank out those channels. It cleverly stuck on the screen a notice that the channels were gone, along with a pointed suggestion that angry viewers call or write their congressman. Evidently some did, and Streitbert says that as a consequence Congressman Barney Frank (D-Newton) has filed a bill to abolish the Copyright Royalty Tribunal. "That is not the easiest solution, though," she added. "The tribunal does serve a function. Without it we'd have to negotiate one by one with all the producers. That would be unimaginable."

So we may not have heard the last of all this. As it happens, that amazing $2 for 52 channels base-subscription price that Cablevision had offered the city of Boston included no fewer than six distant signals. So is the $2 bargain price to be doubled or tripled, or will cheaper channels be substituted, or what? The general manager of Boston's Cablevision Systems office could not be reached last week, and no one else would comment.

Confusing as things are, there's at least one more blast from the blind side waiting in the wings. The Federal Communications Commission, under the direction of Reagan appointee Mark Fowler, seems on the verge of repealing a regulation that prohibits networks from syndicating their own programming. Such a move could take the lucrative rerunning of network programs away from their own producers and away from the independent stations, like our own Channel 38, that now buy and broadcast them. It would also cut down on their cable availability. Meantime, by the way, Channel 38 has cut its own deal with those Red Sox and Bruins to create the New England Sports Network, which will cablecast many of the games we now see for nothing on 38.

We are, in short, beginning to see the real future of cable TV. It's looking more and more like little more than what we're getting right now — but for a whole lot more money. □



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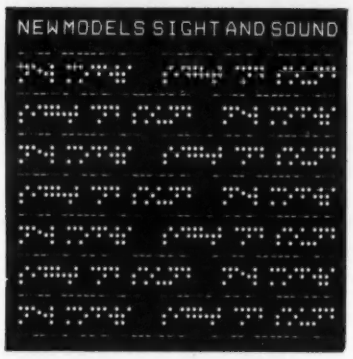

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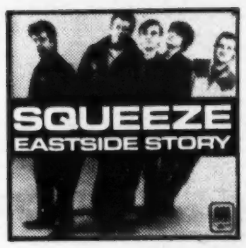

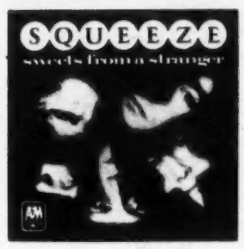

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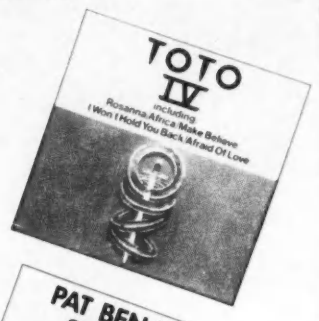

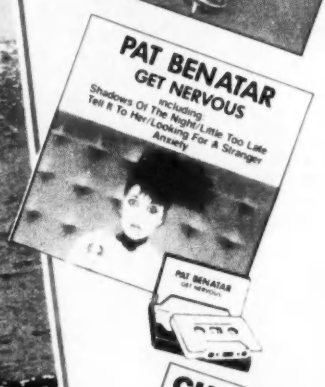

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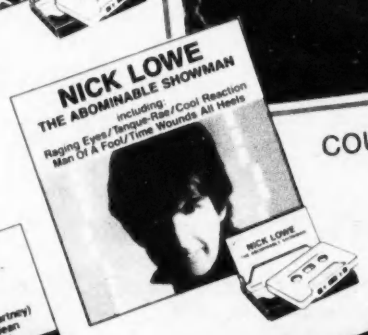

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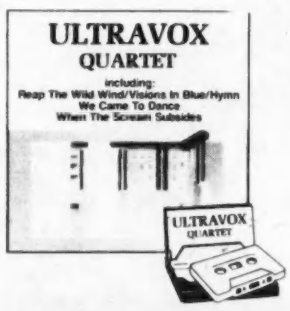

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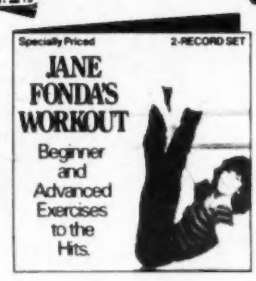

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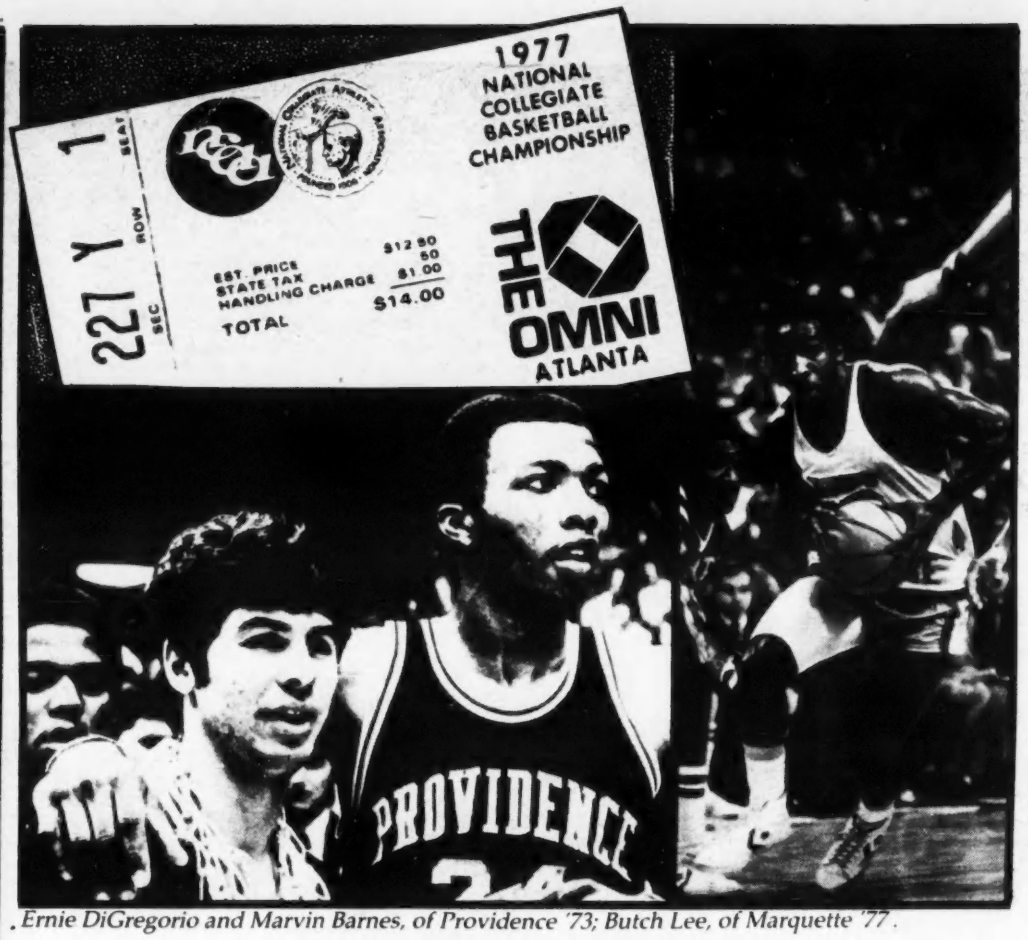

Ernie DiGregorio and Marvin Barnes, of Providence '73; Butch Lee, of Marquette '77.

Sporting eye

Vintage point: Notes of a college-hoop connoisseur

by Charles P. Pierce

A curious shorthand has cropped up in the past few years among the savants of college basketball. To be understood in such company, it's no longer enough to refer to the great teams by name of school only. To say "Providence," for example, is to leave out the most important part. To say "Providence '73," however, is to summon up the magic, to play tricks with images still etched sharply in the mind after 10 years. Ernie DiGregorio, a ridiculously stumpy kid, a religious medal bouncing up over his chin and almost into his mouth, hurling passes with joyous abandon. Damned if it isn't still exciting to recall, that East Regional final against a Maryland crew of ferocious rebounders tutored by a Lefty Driesell not yet exposed for the coaching fraud that he was and is. Unlike anyone before or since, DiGregorio passed an opponent right into summer vacation. Off the hip. Behind the back. A touch pass (before they had a name for it), a between-the-legs, and a length-of-the-floor. John Lucas, the sleeker of Maryland's two all-Americans, was trapped at midcourt, spinning this way and that, crossfired upon, a DiGregorio-launched basketball once and again flying past his ear. Maurice Lucas, dormitory neighbor of mine, derider of Ernie D. as a "white hype," and future pro (he's a Phoenix Sun at the time of this writing) leaned over and slapped my palm. "I'm convinced," he said.

Providence '73. They didn't go all the way, of course. Hero forward Marvin Barnes got hurt against Memphis State, which then had the privilege of losing a contest that featured the greatest game ever played by a collegian. Bill Walton. Twenty-one for 22. UCLA '73. Always, it seemed, UCLA. The great teams are as fine wines. There are North Carolina '57 ("uppity, yet surprisingly dominant"), Louisville '75 ("sharp and tangy, but obviously flawed"), Indiana '76 ("robust and full-bodied"), and half-a-hundred others. Including Providence '73 ("spectacular and winning, for a modest little concoction"). The measure of the vintage is always the tournament.

What to make, then, of Houston '83, Louisville '83, North Carolina State '83, and Georgia '83? Houston has all that power up front, while Louisville has similar bulk distributed admirably throughout its lineup, as well as Lancaster Gordon, who has demonstrated estimable self-possession down the stretch of every tournament game. NC State has Dereck Whittenburg, who provided the tournament's most delightful karmic moment in helping to dispatch Virginia, sinking the crucial shot from about 23 feet with someone right in his face. You could see the Cavaliers sag, like members of a country club forced to dine with a nouveau riche from across town. Georgia, on the other hand, clearly has no idea what's going on all around it, except that it somehow seems to be ahead at the end of the game. For that reason, the Dawgs are more fun than the other three, and I'll probably root for them. The first two are powerful drafts; the latter two are more sprightly potions, bubbling with surprise and presumption.

Being hopelessly in love with the event, I'm at a bit of a loss to explain objectively the hold that the annual NCAA basketball tournament has on otherwise rational people. All logic suggests that the event should be scorned as hypocritical at best and exploitative at worst. There are the stories of players unable to read the history of which their transcendent skills have made them a part. And there is the flickering doubt, the sour feeling that your love for the game might implicate you in the greed that surrounds it.

And then there are people like this friend of mine. When he was young, he left his bar mitzvah celebration in order to listen to the 1957 national semifinal game between North Carolina and (*Jumpin'* Johnny Green!) Michigan State. His father listened with him on the radio of the family car. Carolina won in triple overtime. The following night, NC played Kansas and Wilt Chamberlain. Same listener. Same car. Same radio. And, spectacularly, same result: Caro-

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lina in triple overtime. Those two games are all he remembers about the weekend. Today I am a point guard.

Car radios (to say nothing of what came out of them) were better then, games bouncing in from all over the ionosphere. The tournament was always in the Cow Palace in San Francisco. It always included Wichita State. Today every game is televised somehow, cities grapple like champion wrestlers to host the Final Four, and Wichita State is on deep probation for recruiting violations so egregious that even the NCAA couldn't miss them. Whatever innocence there was to the tournament (and there wasn't ever very much) has been swallowed up. Which, of course, has little to do with why the aforementioned fellow and other respectable people become basket cases at this time of year. I can only speak for myself.

I went to college at Marquette University, which has a fine dental school and a pre-eminent psychology department, and used to have one of the best 2-1-2 halfcourt traps in the world. Marquette makes its home in Milwaukee, and everything you've heard about Milwaukee winters is understatement. Inevitably, the tournament arranged for the Warriors to get shipped to somewhere in the 75 percent of America that is south of Wisconsin. So for most of us, the NCAAs meant chasing springtime to great towns like Knoxville, Nashville, Greensboro, and Bessemer (God help us), Alabama. Whatever their other faults, these places were *warm*, Jack. In fact, on one memorable pilgrimage, to Lexington, Kentucky, someone neglected to book hotel rooms, so we spent a luxurious night on the lawn in front of Memorial Coliseum. And then there were the 1974 finals in Greensboro, which involved the death by drowning of a Coke machine and my own immersion in what appeared to be the International Leroy Convention ("Hey, boy, howsabout chasin' that whiskey with some gin, hey?").

It's been a full half-decade since I slept on anybody's lawn, yet the tournament still ushers in the spring. People call from all over the country to swap opinions about Oklahoma State, or Alabama, or North Carolina A&T, all of whom are home and dried this year. They call to discuss the players: some elegant (Dale Ellis of Tennessee), some regal (Ralph Sampson of Virginia), some energetic (John Pinone of Villanova), some raucous (Michael Adams of Boston College). Some who seem weighed down by their skills (Patrick Ewing of Georgetown), and some whose skills seem to break them free (Wayman Tisdale of Oklahoma). Seven-hundred-odd young people are given three weeks in which to become heroes, however tarnished or transitory that status might prove. Already blessed, they are granted a time in which to grace the rest of us. There are too few such opportunities in the world.

In 1977, Marquette played for the national title in Atlanta. I had $10.52 in the bank, and I had two rent payments due. I flew south immediately. There was quite a gathering there, old friends with new spouses. Wise and foolish bets were made; old lies were retold. Marquette won the semi-final on a play in which at least five rules were broken. Then Marquette took the title from North Carolina. I flew back the next day. There was still $10.52 in the bank. There was still the angry landlord. And there was in my mailbox a United States Treasury check for $585, a federal tax refund. It was spring, a time for miracles, and new beginnings, and a smile or two from the fates.

Marquette '77. Not a bad year. Another one here all around. □

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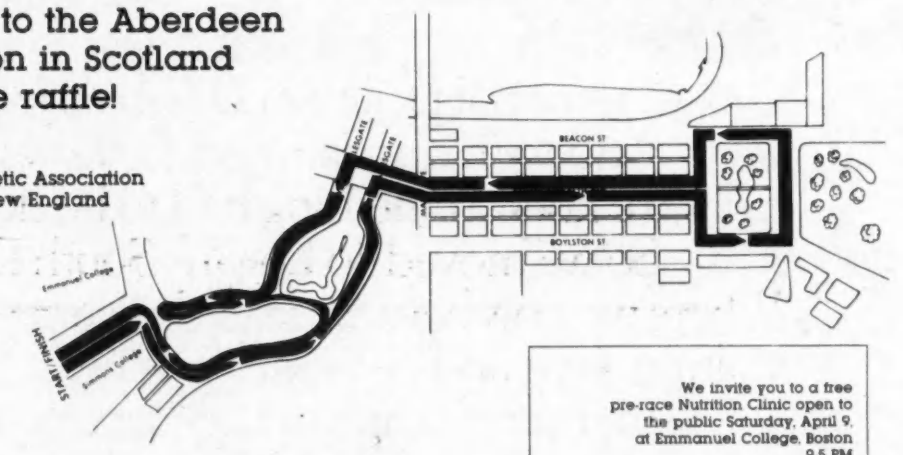

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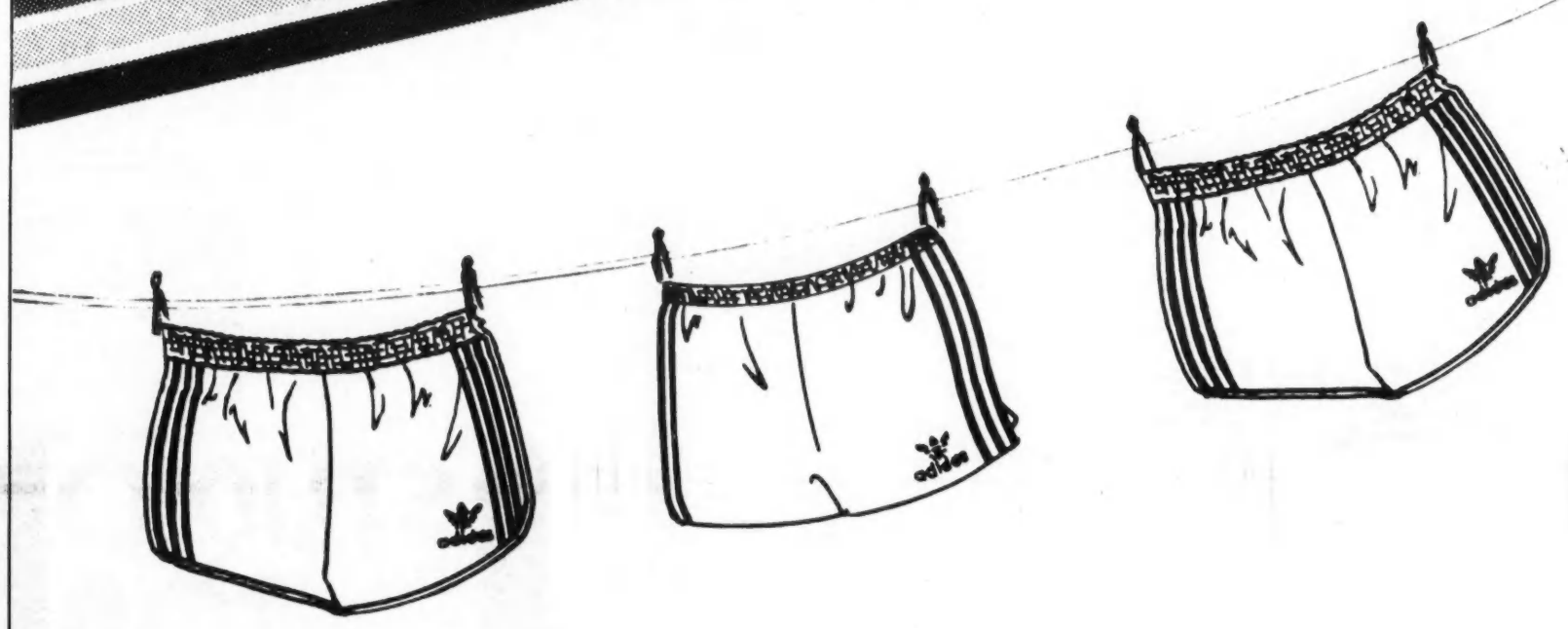

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Anzalone

Continued from page 7

house [along with the land at 22 Unity Court] to her brother, Robert. At that time [after allegations were made that city employees had worked on the house for free] reporters started to call her.... So at that point, Bobby said, "Put it in my name. I can handle the reporters." Which he did.

The dollar value that was put on when 23 [Unity Court] was deeded to Joie was a consideration that was needed under the law....

Silverglate: ... It was bought for $5500 in 1971. If you were to pay more than that in 1971, you were a fool.

Q: *The house was abandoned then?*

A: It was abandoned for many years.... So there was never a dollar value. It cost her $5500 plus God knows whatever else in materials. We did most of the labor ourselves. A personal friend of mine was the plumber and did the plumbing work at no charge. Electrical work was done without a charge — another friend of mine. The masonry work was done by a personal friend who grew up with me in East Boston. Most of my friends didn't become professionals. They went into the trades. And to this day I continue to see them. They're my personal friends. And my relatives and her relatives worked on the thing for a year and a half before it was finished. The dollar value was a figment of somebody's imagination.

Mr. [Fox] Butterfield [of the *New York Times*] should have known what a straw was. It's done every day in the city of Boston. Why he wrote the story with the impression that she bought the house for a dollar — I think there are probably two or three reasons. First, nobody would talk to Mr. Butterfield about this. I wouldn't. Joie wouldn't.

Q: *Why wouldn't you talk to him?*

A: Well, it was my suspicion that Mr. Butterfield was getting information from [Boston mayoral candidate] Bob Kiley.... I felt that I wouldn't get a fair shake,... that [his story] would be slanted to hurt the mayor through me and Joie to help Bob Kiley, and for that reason I just wouldn't talk to him. I think he was insulted by this attitude; that he thought that, coming from the *Times*, everybody should talk to him. And I think we paid the penalty for not talking to him.

Q: *Why did you assume that he would write a story favorable to Bob Kiley?*

A: Because we had information that he and Kiley were friendly,... that Kiley was telling him who to call for certain bits of information. This was all substantiated by me.... There's a friendship between Butterfield and Kiley. Now, whether he'd use it to help Kiley in his campaign, I would say, why not? His story indicates that he certainly didn't slant the story to help Joanne Prevost in the story on the house. It was built out of proportion. Nowhere did he explain what a straw is. [The *Phoenix* could not reach Butterfield for comment. A spokesman at the *Times* said Butterfield was vacationing in Utah. Likewise, the *Phoenix* was unable to reach Kiley for comment.]

The story was written in such a way that the average person reading the story would belive that shé [Prevost] bought a house for a dollar from the city, which is not the case. And as far as the value of the house goes, the Office of Property Equalization did put a value of $250,000 on it. And I did go to them with documentation that it wasn't worth $250,000.

Q: *When did you do that?*

A: In the last three months. I had a letter from the insurance company that said they'd only insure the house for $75,000. [The letter came from Massachusetts Fair Plan. It was dated November 5, 1982, and stated that the insurable value of Prevost's home is $72,000. Anzalone provided a copy of the document to the *Phoenix*.] It's a one-bedroom, one full bath, with a lav on the first floor.... It was on the market at about $250,000. It was brought down to $150,000, and to this day nobody has made a bona fide offer to buy it, so it's off the market now.

After I presented evidence, [the Office of Property Equalization] reduced [the value of the house] to $150,000, which I still think is high and I intend to file abatements on it.... Her house is the highest-assessed house in the North End today, excluding the Waterfront. The highest....

The other allegation on the house — we might as well get into it — is, did any contractors work on the house that were dealing with the city? The answer is yes. There was one contractor who did go down and do some work on a door that I had butchered that I just couldn't do. He was paid for his services. He did so testify before the grand jury. At the time, he was dealing with the Real Property Department and Joie was head of the patronage office. No conflict at all. She had a right to deal with whoever she wanted to as long as it didn't have anything to do with her department. And he was paid for his services. And by and large, that's the whole story of the house.

* * *

During an extended discussion about his long-time aversion to reporters, Anzalone also volunteered to talk about allegations raised in 1975 that, during White's 1970 campaign for governor, Anzalone had solicited illegal contributions at a breakfast at the Ritz. "I was told not to answer that story," he said. "And the truth was, I was never at the Ritz at that time, when the mayor was supposedly asking for contributions and supposedly I was standing at the back of the room collecting envelopes. It's absurd."

But the most sensational allegation leveled against Anzalone remains the 1971 charge that he was connected with organized-crime figures. At that time, the Phoenix *reported that Anzalone served as the clerk of a corporation that was controlled by reputed organized-crime leader Gennaro Angiulo. It also reported that in a conversation between Angiulo and Raymond Patriarca, the reputed boss of organized crime in New England, Anzalone was named as a possible conduit of cash from organized crime into the 1964 campaign of a candidate for governor. In the interview last week, Anzalone seemed especially eager to answer these charges.*

A: I'd like to go into the charge that you brought up about me — was I ever in the Mafia? What I'd like to do is offer you, in writing, permission to go to the FBI to ask that question under the Freedom of Information Act.

Silverglate: In other words, he'll waive his rights, so-called, under the Privacy Act. You can request his file.

A: And then what I suggest you do is find out who was in the FBI at the time of the investigations at the time of the Mafia charge. I think they're around. Ask them, even off the record. There is no question in my mind that I'm not and I have never been a member of the Mafia.

Q: *I think the charge was not that you were a member of the Mafia, but that you were associated with a guy who in turn was associated with Gerry Angiulo.*

Silverglate: Oh, that's the corporation. Tell him about that one. That's a riot.

A: When I was director of corporations for the state, I was practicing law at night. I kept my office open, and I went into the job, which was a full-time job. One of my associates came in to see me with a corporation and he had three names on it: his, his wife's, and a third person. The third person was not Angiulo. I told him that I could not take the papers. In those days, the husband and wife were included as one. And he had to get it filed that day and asked me if I would —

Q: *In other words, he had to have three incorporators, and he couldn't count his wife separately?*

A: Yes. So he asked me if I would put my name on as clerk,... which I agreed to do. And I did that in many, many cases, holding that position as director of corporations. That corporation was one that was allegedly controlled by Angiulo, and they [federal investigators] followed it. The Angiulo name never appeared on it.... As I recall, the corporate papers were shown and I just can't deny that I did it. It was just one of those things that I did, and I would do again.

Q: *I don't think anyone ever accused you of actually being a member of the Mafia. I think what people had in mind is that you may have acted as a bridge between the political establishment and the Mafia.*

A: I don't know how you can say that, if that was the only evidence.... A nondescript corporation came in and I put my name on it. If that was the bridge, I think it's weak. A bridge to what, and for what?

Q: *There was another charge, that your name was picked up on a federal wiretap. The tap was said to have recorded a conversation between Angiulo and Patriarca, and your name was said to have been mentioned as someone who could funnel money from organized crime to a political campaign.*

A: I'll deny that, and I'll give you permission to get that tape also. And I'll tell you this: you'll never find my name on that tape. I think what happened, and it's just my guess, [is that] it was a conversation where someone said, "We've got a friend in the State House," and the FBI agent listening to that wrote my name down as the possible person in the State House. That's my guess.

I don't know the Angiulos. The Angiulos would pass me on the street and not know who I was. I can say that because I know it's so. I had a law office in the North End.... I've never represented the Angiulos as such. And that's not to say that today, if they came to me, I would refuse their case. I think they're entitled to counsel like everybody else. □

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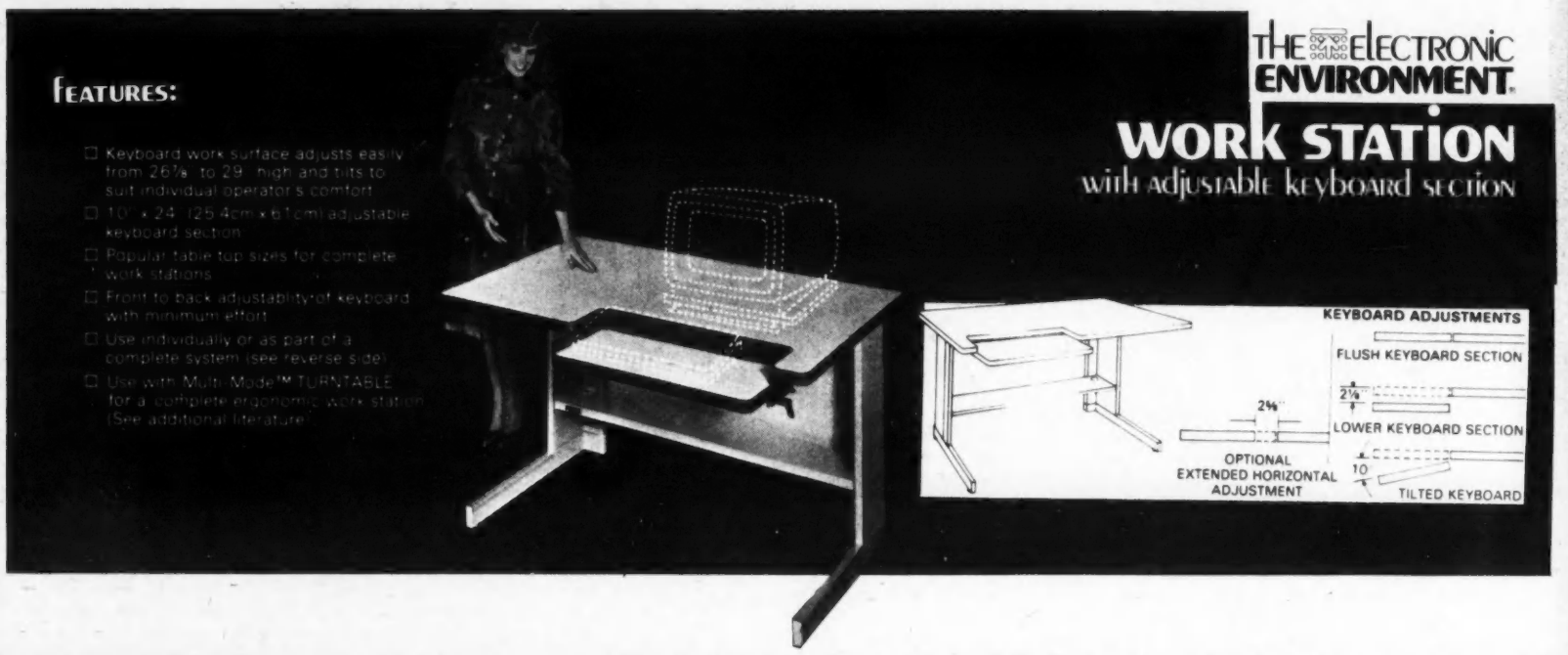
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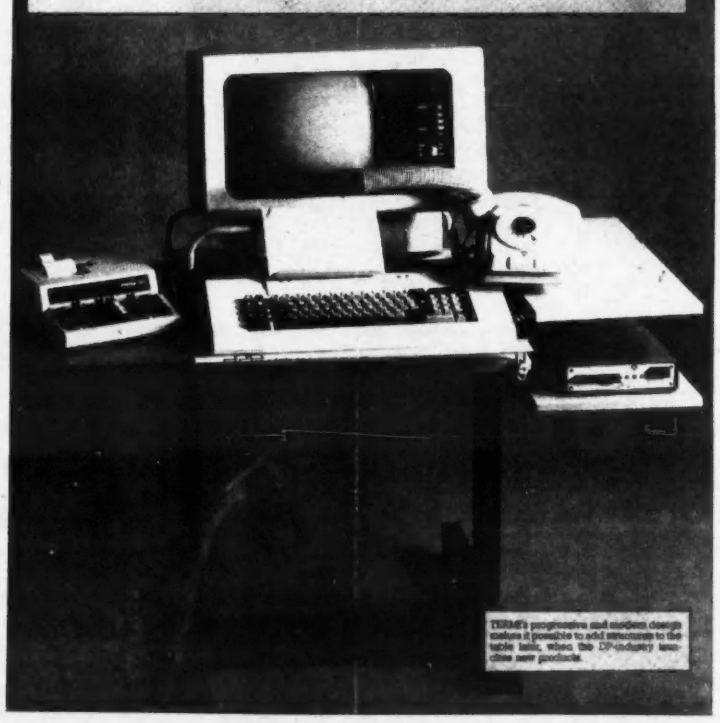

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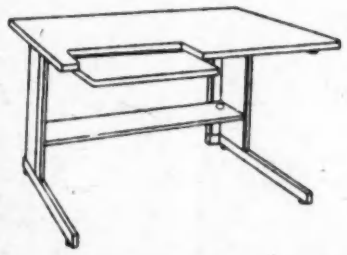

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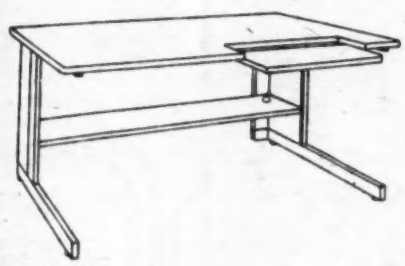

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Vanished

Continued from page 9

nightstand by the bed. There was coffee in the pot.

Out of curiosity, Paul Connolly looked under the bed. He noticed that a two-foot cord from a bedside lamp had been torn away. He told the police, and he and his wife went downstairs.

Except for the lamp, nothing in the house seemed to be disturbed. But the search was a trying one. In the basement, two investigators came upon an old steamer trunk. They gingerly began to open it. "Jesus," recalls one of them, "I thought we were going to find her there." The trunk was full of old clothes.

On September 2 Edward Talbot, the missing woman's brother, flew up from his home in Bethesda. "Father Kelliher notified me that she had been missing for several days," Talbot remembers. "I got there and looked around. I was impressed by the orderliness of the place." Talbot filed the missing-person report.

Two things happened immediately. First, a description of Isabel Hagerty was flashed by teletype across the country. Along with the description, the nation's police forces also got a copy of the picture that had been taken on the roof of St. Peter's in Rome.

Second, the investigation by the Cambridge Police Department began in earnest. Detectives Ronald Ellis, Thomas Burke, Peter Agnes, and Fidele Centrella were assigned to the case. According to police reports compiled at the time, and recently examined by the *Phoenix*, the detectives clearly became convinced rather quickly that they were dealing with a homicide. They even had a suspect.

According to those reports, the detectives went back to 61 Fresh Pond Parkway on the morning of September 2, just after Edward Talbot had filed the missing-person report. There, the reports say, they observed the blood on the pillow, and the rumpled and soiled bed, and the missing lamp cord. They also observed that checkbook stubs indicated that the last check written by Mrs. Hagerty was dated August 25, the last day anyone remembered seeing her. There was a name, say the reports, on the last stub.

According to the police reports, Centrella and Ellis got in touch with the person to whom that check was drawn at 10 a.m. on September 4. He agreed to talk later in the day, the reports say. In the meantime, the police had been in touch with Hagerty's bank. Her last check was turned over to the police at 11 a.m. The check had been written for $300, say the reports, and it had been cashed at 9:01 a.m. on August 26. The police reports say that the signature, driver's license number, and date of birth on the back of the check correspond to those of the man with whom Centrella and Ellis would talk later in the day.

The man came into headquarters that afternoon. He was advised of his rights, and he agreed to talk. According to the police reports, he told the detectives that the $300 was the balance due him for work he had done painting the Christ Child Society's Cambridge center. According to the reports, he told the detectives that he had come by the Hagerty house on August 25 in order to pick up his money. He said he'd met Mrs. Hagerty at the back door and that she had given him his check. Then, he said, the front-door bell rang and she went to answer it. The reports say that he told the detectives that, as he was leaving, he heard Isabel Hagerty talking to someone in the front part of the house.

The detectives knew that the man had a criminal record, and that he had been arrested for violent crimes three times before 1970 and had been found guilty of rape, sodomy, and commission of unnatural acts almost 10 years earlier. Centrella remembers telling the man that his fingerprints were all over the house; according to police records, the man responded that he had often done odd jobs for Mrs. Hagerty, and that he wasn't surprised that his fingerprints were there. He thereupon refused to answer further questions, and his interview ended shortly thereafter.

At 3:30 that afternoon, according to the police reports, Detective Ellis visited the man's estranged wife. The reports say that she told Ellis that she and her husband had been separated for six weeks, that he hadn't done any work for Mrs. Hagerty that the wife knew about in the past year, and that his truck had not moved from the yard in a week and a half.

At 1:30 p.m. the next day, according to the police reports, Centrella and Detective Peter Agnes got in touch with the woman with whom the man in question was said to have been living. According to the police reports, she told the detectives that he had borrowed $475 from her on August 7. She told the detectives he had promised to pay it back on August 11. She told the detectives that she did not hear from him again until August 17, at which point he told her he would repay her by September 1. She told the detectives that she saw him again on August 21, and that he told her again that she would have her money by September 1, or perhaps earlier.

According to the police reports, the woman told the two detectives that the man had left her house on August 25 at about 10 a.m. She told the detectives that the man had told her he was going to buy rings so that they could get engaged. He told her he would be back at about one that afternoon, she told detectives.

According to the police reports, the woman told the detectives that the man called her at noon and told her that he had a doctor's appointment at two, and that he couldn't see her until at least 3:30. She told the detectives that she didn't hear from him thereafter until about 7:15 that night, at which point the man told her he was in Weymouth. She told the detectives that she asked him why he was there and that he had told her he couldn't talk about it. She told the detectives that the man had said he would tell her all about it when he got home that night about 10 p.m.

It was a very hot story for a while. ELECTRIC CORD SEEN CLUE IN WIDOW CASE, trumpeted the *Sunday Advertiser*. Eleanor Connolly appeared on Channel 5. The family offered a $3500 reward for any information regarding Mrs. Hagerty's whereabouts. The police ran dogs through the house; they dragged Fresh Pond. They kept the house and John Hagerty's grave under surveillance. In fact, Eleanor Connolly showed up at the house

Continued on page 26

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- Sing along with the sheriff, his deputy, Henry the town drunk, and the rest of the gang . . . . . YEE HAW!

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A NEW
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FREE
40 Country-Western albums to be given away. Compliments of Warner Records

Drawings to be held on Friday, April 29th
Registration for drawings is your admission ticket

WHEN
Thursdays & Fridays
April 7 thru April 29th.

WHERE
McMahon's
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TIME
7:30 p.m.

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Thurs. Fare **$12.00 p.p.** Friday fare **$15.00 p.p.**

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30 John F. Kennedy St.
Cambridge 661-9887

Wednesday, April 13
DIZZY GILLESPIE
featuring
DICK JOHNSON
Shows at 7:30 & 10:30
(Advance Sale)

Wed May 18
& Thurs May 19
By Popular Demand
TANIA MARIA
Shows at 8 pm
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Coming: April 5 MARK MURPHY TRIO
April 7 ELVIN BISHOP

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Vanished

Continued from page 24

unannounced one night and found herself surrounded by Cambridge police cars.

Inevitably, there were people drawn to the spotlight. There were the confessers. "Let's face it," explains Peter Agnes Sr., who's now with the State Office of Special Investigations, "there are a lot of goddamn nuts out there. A lot of people confessed to being the Strangler, too." And there were the psychics. "We had one," recalls Detective Fred Centrella, "that told us that there was an open grave at the cemetery, and that they had thrown the woman in and put the casket on top of her. What do you tell them? You tell them you'll check it out."

Taken more seriously, of course, were the tipsters. At first, there were many of them, mostly anonymous voices on the telephone. Centrella took one such call at 3 a.m. about two months after Mrs. Hagerty vanished. The caller gave him a specific location near Mystic Lake in Cambridge where Mrs. Hagerty's body could be found. Centrella awoke a very cranky MDC supervisor, commandeered a backhoe, and dug up a couple of city blocks' worth of shoreline. He gave up shortly after dawn. "What in hell can you do?", Centrella asks. "You've got to check it out. You can't ignore that stuff."

Gradually, however, the police investigation necessarily became reactive. The calls and new leads slowed to a trickle. The investigators still felt they had a strong suspect, but without a body they were helpless to bring anyone to trial. ("In this state," says a veteran homicide detective, "you better damn well have a body, or you might as well not go to court." All that was left for Centrella to do was to rush out every time someone found any female remains. Even there, he was hampered because he had never received Mrs. Hagerty's dental charts. Absent these, he feared he wouldn't be able to identify the body even if someone did find it. But there wasn't much else he could do.

Helen Grimes didn't see it that way. Ever since the disappearance of her employer, she had been interviewed several times by the police. Once, in fact, they'd hauled her down to the West End Ironworks, where they had found a pillow and some white stockings. This lead too came to nothing. And as the months wore on, Grimes became convinced that the police were not pursuing the case vigorously enough. She was taking a business course at Cambridge Latin High School. She practiced her typing by writing letters.

On November 11, 1970, she wrote to Edward Talbot that she hoped he wasn't "letting this go on without a battle." On January 1, 1971, she wrote to Centrella and theorized vividly about Mrs. Hagerty's last moments. And on July 18, 1971, she wrote a four-page, single-spaced account of what she believed had happened to Mrs. Hagerty. "I think," Helen Grimes wrote, "that this could have been solved if there was more publicity given from the start." (At one point, Father John Kelliher sent Grimes a check for $50, hoping that it might recompense her for the time she lost while dealing with the police. She returned it with an angry note declaring, "When I need money, I work for it."

Helen Grimes's anger was not radically different at the source from the realization that came over Isabel Hagerty's family: that the search was increasingly one for a body, rather than a missing person who might turn up. The details accumulated — some triv-

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Jonathan Swift's

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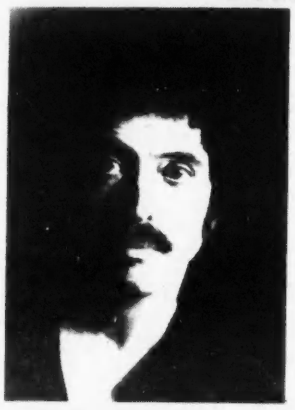
Harvard Square
Cambridge 661-9887

Tuesday, April 5 ***1983 Grammy Nominee: Best Jazz Vocalist***



MARK MURPHY TRIO

8 & 10:30 (Advance Sale)

Wed., April 6
1983 Grammy Award Winner!

QUEEN IDA
AND
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Special guest
RORY BLOCK

9 & 11 (advance sale)

Thursday, April 7

ELVIN BISHOP

Special Guests:
NATURAL BOOGIE
7:30 & 10:30 (Advance Sale)

Thursday, April 21

"WILD THING"

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DIZZY GILLESPIE

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Sat., April 2

THE ELLIS HALL GROUP
9 & midnight

Sun., April 3
— Happy Easter!!
Reggae Dance Concert
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LOOSE CABOOSE
Authentic Island Drinks including Sorrel & Irish Moss featured every Sunday night

Mon., April 4 9 p.m.

COMEDY ALL STARS OPEN MIKE NIGHT
Hosted by
DON GAVIN
featuring
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1983 Grammy Award Winner!
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Fri. April 8 & Sat., April 9
In the Style of The Grateful Dead
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PAUL WAYNE

EVERY FRIDAY
3-7 PM
ALL DRINKS
2 FOR 1

Sun., April 10
Reggae Bloodlines Dance Concert
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PETER SIMON

Mon., April 11
9 p.m.
COMEDY ALL STARS OPEN MIKE NIGHT
Hosted by:
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PAULA PRUNDSTONE
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NEW GRASS REVIVAL
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WOODY HERMAN & HIS THUNDERING HERD

At Symphony Hall
April 17 8 pm
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Vanished

Continued from page 26

ial, some not so. Eleanor Connolly cleaned out her aunt's refrigerator. She took a batch of mail home, and arranged to have it forwarded to the Connollys' Worcester address in future. She called the stores and told them that the woman to whom they were sending bills had disappeared. "All we can hope for," Eleanor Connolly told the *Globe*, "is that some day we can give her a decent burial."

Eleanor's daughter, Mary Lou, who now works for an insurance company in Atlanta, was one of the girls who used to act out impromptu skits for their great-aunt on Fresh Pond Parkway. "I never went in the place after she was gone," Mary Lou recalls. "It was too spooky."

* * *

Isabel Hagerty's will was in the top drawer of her desk, lying unremarkably atop a pile of other documents. Edward Talbot opened the drawer on September 2, 1970, his first day in Boston after learning of his sister's disappearance. He took the will to Henry Winslow, Mrs. Hagerty's lawyer and an old friend of the Hagertys whose mother still lived next door.

"At first," Talbot recalls, "we discussed the whole thing. Why would she disappear? She certainly had nothing to run from." Indeed, from the outside, her life looked comfortable. So much so, in fact, that her property and its disposition have occupied much of Edward Talbot's life over the last decade.

Massachusetts probate law dealing with missing persons is unlike any other in the country, and is the bane of lawyers like Edward Talbot who come from out of state to deal with it. In every other state in the Union, you are presumed legally dead after you have been missing for seven years. At that point, of course, your will can be probated and your heirs given that which you have bequeathed them.

Here, however, under the provisions of Chapter 200 of the General Laws, you are granted seven more years during which you can, in effect, show up and prove people wrong. It is a law dating back to the state's glory days as a maritime center and was meant to deal with those embarrassing situations that cropped up when a shipwrecked sailor reappeared only to find his property divvied up. In upholding Chapter 200 in the 1908 case of *Nelson v. Blinn*, Chief Justice Knowlton of the Supreme Judicial Court quoted a Pennsylvania supreme-court decision and described the 14-year period as "practicable for the re-establishment of the rights and possessions of the absentee upon his re-appearance."

According to documents on file at the office of the Middlesex County Register of Probate, Isabel Hagerty "disappeared, absconded, and absented" herself from Cambridge, Massachusetts. In such a situation, Section 12 of Chapter 200 allows the court to appoint a receiver to manage the missing person's property during the 14-year period. On April 30, 1971, Edward Talbot was named the co-receiver, with the Shawmut Bank, of the estate of his sister.

"My first concern was to conserve what she had," Talbot explains. The receivers are required by law to file yearly reports. These are kept on file at the Middlesex County Register of Probate. According to the first of these reports, Isabel Hagerty had an estate valued at $170,664.70. According to the receiver's report filed on May 31, 1982, the estate was now valued at $256,237.74. There will be two more reports before final action begins on the will, in August of next year.

From the bank's point of view, it was an ordinary service surrounded by extraordinary circumstances. "There's really not much to it," says Mark Royland, who now handles the Hagerty account at the Shawmut. "But sometimes you wonder who's your client. It's a mystery. I guess the estate is, really."

All the stocks and bonds were abstractions, figures in ledgers that only a few people would ever see. There remained, however, the disposition of the house and its furnishings, which would be a concrete admission that Isabel Hagerty wasn't coming back. Still, it had to be done. "The house was vacant for almost two years," Edward Talbot remembers. "There were a lot of valuable things there." On May 18, 1971, the court ordered Talbot and Shawmut to have Mrs. Hagerty's property appraised as a prelude for sale.

According to probate documents, Isabel Hagerty's personal effects and furniture were assessed at a total value of $14,538. The house was appraised at $65,000. Talbot prepared to sell off the furnishings. "I invited the Kelliher children, who were mentioned in the will, and my brother and two sisters," Edward Talbot recalls. "They handpicked what they wanted."

It was not a comfortable situation. The Worcester and Maryland branches of the family, while always cordial, had rarely come into contact with each other. Their only link was through the woman whose belongings they were now divid-

Continued on page 30

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GuadalaHARRY'S
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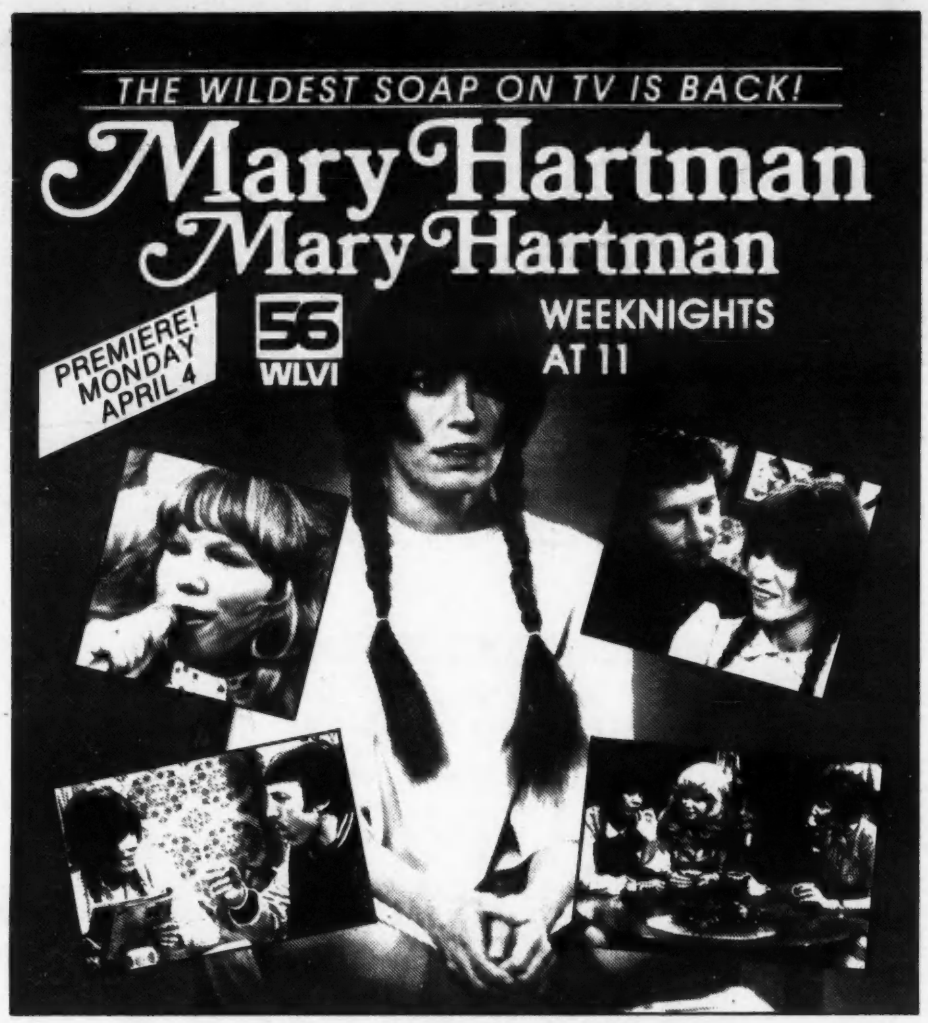

NEW ENGLAND PATRIOTS

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DATE: April 2, 1983, Saturday - Regional
April 9, 1983, Saturday - Regional

TIME: 8:30 a.m. sharp (Registration)

PLACE: April 2, 1983: Providence Marriot
Charles and Orms Streets
Providence, Rhode Island

April 9, 1983 Boston Park Plaza
50 Park Plaza
Boston, Massachusetts

ATTIRE: Arrive dressed in business outfit or dress suitable for a brief interview.

BRING: Any leotard of your choice, nude colored sheer pantyhose, dance shoes (jazz shoes or ballet slippers, whatever you are most comfortable in). While dancing, please wear minimal jewelry.

If you have not already submitted a resume, please bring one with information regarding any cheerleading and/or dance ability you may have and a head shot and full length photograph (at least one), non-returnable.

Identification - must be 18 years of age or older on or before September 1, 1983. Please bring driver's license or birth certificate, college I.D.'s will not be accepted.

NOTES: Dance routine will be taught to you the day of tryouts. (You are not required to bring a routine).

Advisable to bring a small snack/lunch.

Friends and relatives are welcome to attend, entrance time is approximately 1 p.m.

Need attend only one regional tryout.

*For further information and directions call 617-262-1776.

GYMNASTIC REGIONAL TRYOUTS

the Patriots' Spirits

DATE: April 2, 1983, Saturday - Regional
April 9, 1983, Saturday - Regional

TIME: 8:30 a.m. sharp (Registration)

PLACE: April 2, 1983: Providence Marriot
Charles and Orms Streets
Providence, Rhode Island

April 9, 1983 Boston Park Plaza
50 Park Plaza
Boston, Massachusetts

BRING: If you have not already submitted a resume, please bring one with information including your qualifications in the gymnastic field, plus a head shot and full length photograph (at least one), non-returnable. Applicants should be 16 years of age or older on or before September 1, 1983.

NOTES: Open to male and female applicants. Be prepared to do mini-tramp, tumbling and some basic dance steps.

Vanished

Continued from page 28

ing. Eleanor Connolly bought some silverware. She brought it home to Worcester in the family station wagon, carefully hidden under a pile of towels. Edward Talbot gave a real-estate company permission to sell the house and what was left inside.

Helen Grimes understood the significance of these steps, and would not accept it. She wrote to the Middlesex County probate office. "I think the affair was badly handled from the beginning," she wrote, "and that the family acted in a very cold-blooded manner." She was particularly annoyed at what had become of the house she had worked so hard to keep.

It was a tough housing market at the time, and the receivers were forced to rent the house to what appeared to be some communal experiment. "They were married, or maybe they weren't," recalls a neighbor. Whoever the people were, they left the place a shambles. "They had put down a substantial security deposit," Edward Talbot says. "We kept it, since they had done the place a lot of damage." There were huge puddles of water in the living room and den, as though windows had been left open during a storm.

In 1973, a Cambridge lawyer named John Voros and his wife, Georgina, a Hungarian-born schoolteacher, were looking to move. One of Georgina's colleagues mentioned that there was a place that needed work on Fresh Pond Parkway. The Voroses checked the house out. "It was filthy and very run-down," remembers Georgina Voros. "There was a lot of water damage. All we were told was that the owner was deceased, and that the house was in the hands of a receiver." The house was also big, and relatively inexpensive for the neighborhood. The Voroses were inclined to take it. Only when a neighbor happened by and mentioned Isabel Hagerty did the couple discover their home's true history. "My husband called the police," recalls Georgina Voros. "They said that they had a suspect." Before they moved in, however, the couple had the basement and the attic thoroughly searched. On July 23, 1973, John and Georgina Voros received a $41,200 mortgage from the Cambridge Savings Bank for the house at 61 Fresh Pond Parkway.

Georgina Voros has grown to think of the house as simply her house, the house she and her husband have worked so hard to restore. That was not always the case. "I was very nervous about the basement and the attic," Georgina Voros says. "The thought that somebody may have been murdered in your house is not a comforting one. You start to get superstitious."

And there have been other complications. One day about eight years ago, Georgina Voros got a call from the Cambridge Police Department. They said they were sorry about the inconvenience, but could they come over with some equipment? Georgina Voros looked out her porch window and saw a backhoe swing around the corner from the driveway. It stopped near a lilac bush and began to dig. She watched great pieces get torn from a yard that was hers and yet not hers. After a while, the machine moved off, grumbling.

Another tip. Another dead end.

* * *

All lives touch other lives and, in departing, leave empty places and broken connections. We say to each other, "Stay in touch," and never think that other people stay in touch with still others. We gather at wakes and funerals to acknowledge the gap suddenly opened, and to let ceremony partly fill it. We stay in touch. Isabel Hagerty had no wake, no funeral. She likely never will.

Eleanor Connolly has nightmares. "I'll be sleeping," she says, "and the phone will ring. Aunt Isabel is on the other end of the line. 'Noni?' she'll say. I ask her where she is. 'In Boston,' she tells me. And I'm thinking that I have to bridge that gap. Then she's gone, and I wake up."

Detective Fred Centrella has a file. It is accordion-shaped and bulging. He has had a good year so far. Last week he helped arrest a suspect who had been wanted for more than a decade. A tough case. He's talking about another, tougher one. "That's the first time we ever had someone disappear like that," Fred Centrella says. "She's the first one we couldn't find. Not to be cruel, but if we find her now, it's not going to be decomposition, it's going to be a pile of bones."

Centrella is the professional, hired to turn mysteries into files that bulge and then, with any luck, close. Edward Talbot must deal with the other files. Helen Grimes can't let the mystery go. Georgina Voros just wants to keep her lilac bush. They are all connected, though the connection is no more palpable than the breeze that blows down Fresh Pond Parkway on an August afternoon. Without really knowing it, they stay in touch. □

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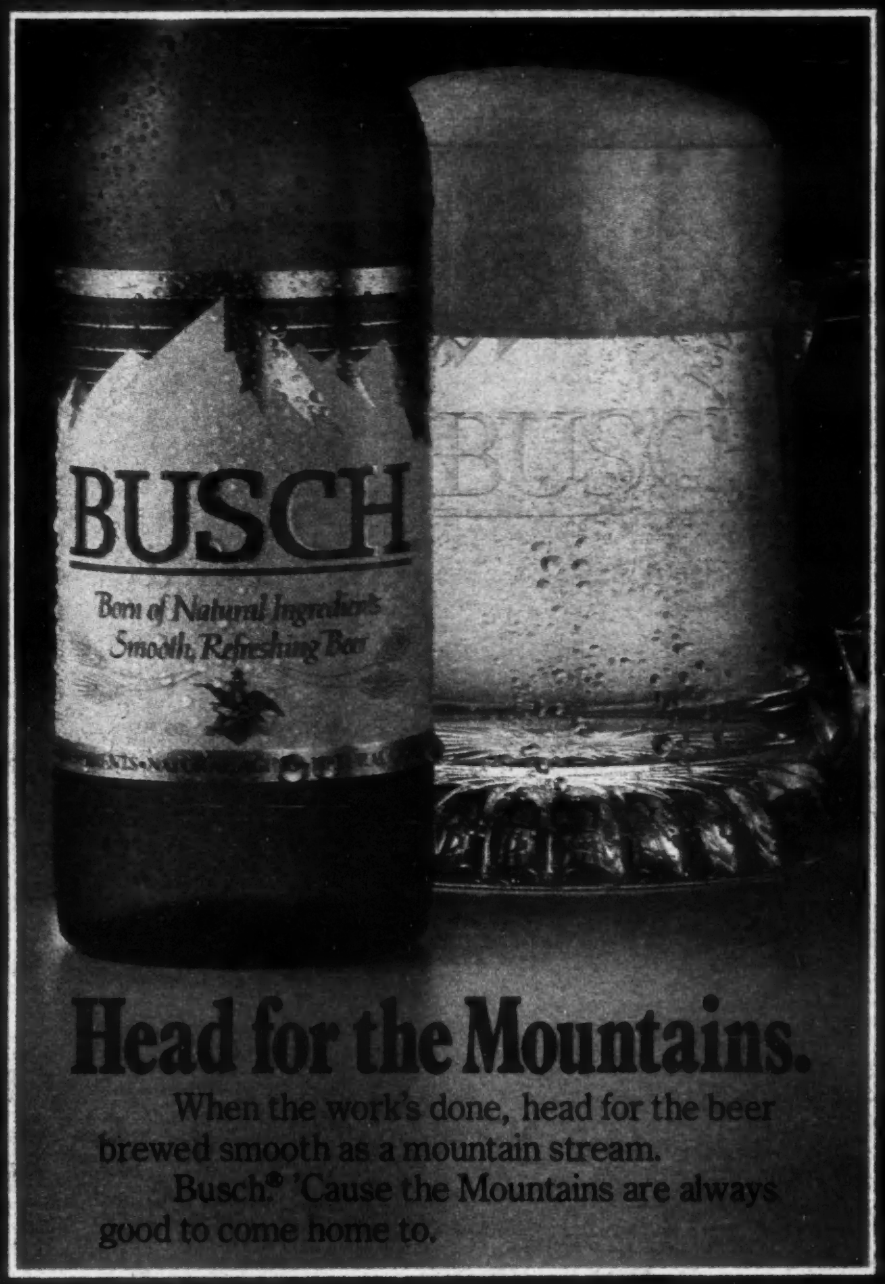

Head for the Mountains.

When the work's done, head for the beer brewed smooth as a mountain stream.

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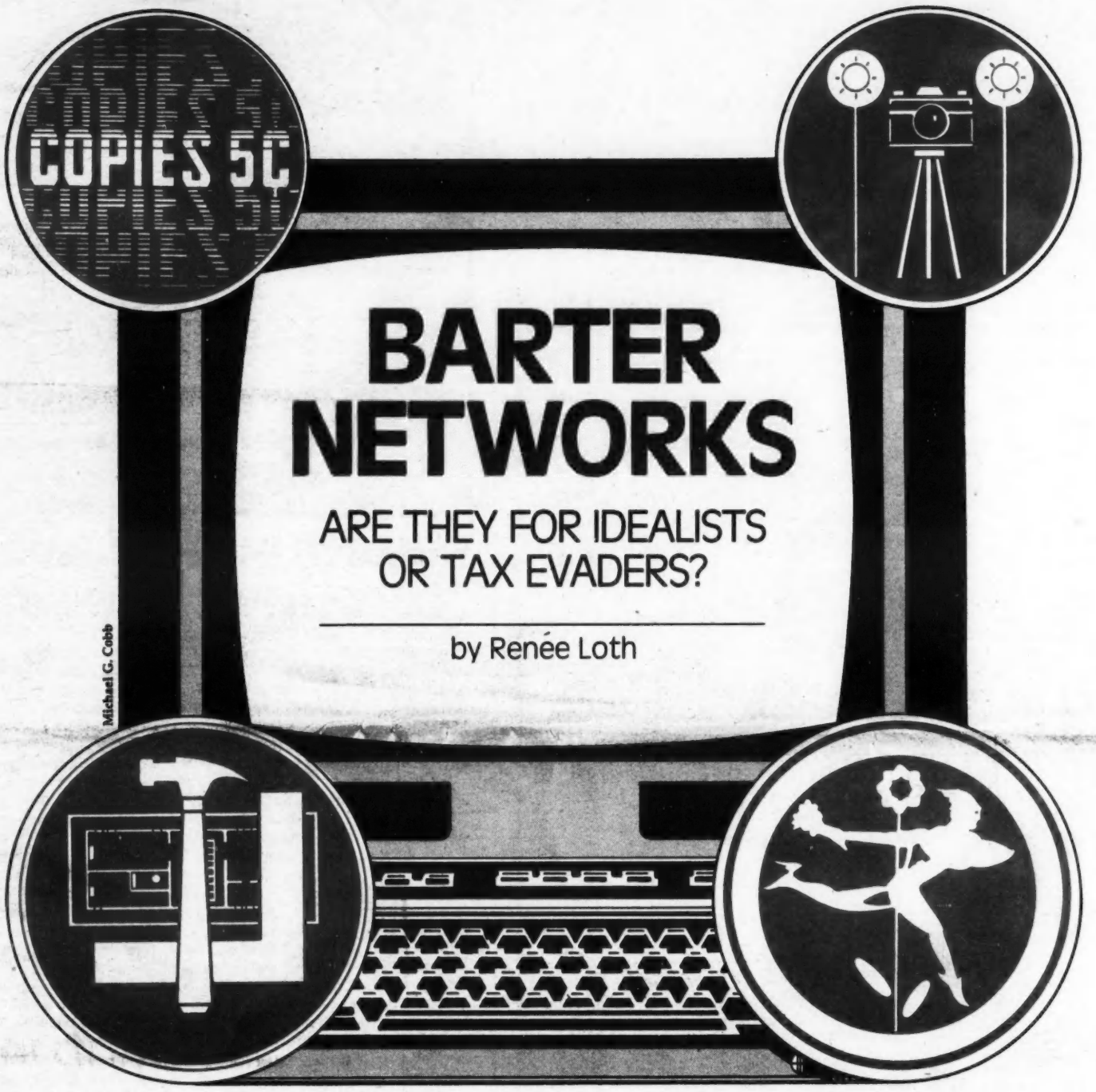
LIFESTYLE BOSTON



Michael G. Cobb

BARTER NETWORKS

ARE THEY FOR IDEALISTS OR TAX EVADERS?

by Renée Loth

From Dutch colonist Peter Minuit "buying" Manhattan island with trinkets, to folks on Main Street mowing their neighbors' lawns in exchange for free babysitting, to 10-year-olds trading baseball cards, Americans are barterers. The folksy charm of exchanging goods and services with one's neighbors suggests a simpler time (I'll plow your north 40 if your wife Edna will cook us up a case of her great blackberry jam), full of old-fashioned values, when impersonal, department-store transactions seldom were heard of, and when there was little need for that tainted medium, cash. This romanticism is only part of the appeal of modern barter networks, which are

Continued on page 4

Urban eye

by Gail Caldwell

HISTORY REPRINTS ITSELF

The Art Institute of Boston means to show that printmaking is a living art as well as an ancient one, and that the medium today draws directly on its historical heritage. "Printmaking is incredibly old," says Lori Buzzell of the Institute, "but technique hasn't really changed that much over the years." To prove it, the Art Institute has arranged a two-part exhibition — Part I is historical, featuring the work of master artists such as Mary Cassatt and Paul Gauguin; Part II is contemporary, showcasing the art of local printmakers. The historical part of "Exploring the Print" runs at the State Street Bank on Franklin Street through May 31, and attempts to explain printmaking processes such as aquatint, mezzotint, and drypoint. The bank has donated the space for the exhibit.

Eight local artists exhibit at Part II of the show, which runs at the Art Institute's Gallery East through April 22. The printmakers are Barbara Apel, Debora Cornell, George Gabin, Wendy Gedanken, Sidney Hurwitz, Constance Jacobson, Marjorie Javan, and Wilfred Loring. Their work, grouped according to process, bears witness to the art's lineage. All artists have agreed to donate 40 percent of any sales to the Art Institute, which intends to upgrade the printmaking equipment that it makes available to artists for a monthly charge.

Part I of "Exploring the Print," at the State Street Bank's Concourse Art Gallery, 225 Franklin Street, Boston, can be seen Monday through Friday from 9 a.m. to 5 p.m. Part II, at the Institute's Gallery East, 700 Beacon Street, is on view Monday through Friday from 9 a.m. to 5 p.m. and Monday through Thursday from 6 to 7 p.m. For more information, call 262-1223.

Courtesy of the Boston Public Library

Little Girl with Hands Crossed, *by Mary Cassatt, at the State Street Bank gallery*

Mark Morelli

RUMBLE IN THE JUMBLE

Overhead, the elevated Orange Line trains roar by; Freedom, the store's resident muscle-bound German shepherd, merely flicks a furry ear in protest and returns to her snooze. The train clatter doesn't distract the store patrons, either: one, a member of the Boston band Berlin Airlift, is deep in contemplation of an accordion; another thumbs through ancient comic books.

It's late afternoon at J.P. Flea, home of eclectic and eccentric junk. One quick swing around the little store turns up all variety of priceless thingamajigs: plastic camels that walk on strings (50 cents), pig-suede top coats ($150, brand new), a copy of *The Flying Priest Over the Arctic* (price unspecified), a hemophotometer (God knows what *that* is, but it's yours for $10), and a copy of that timeless LP, *Ballad of the Green Berets and Songs of America's Fighting Men* (50 cents).

Flea owner Jake Hart hasn't always been in thrift-store business; he used to be the rear end of the only trick giraffe in the world. After six years on the circus circuit, he settled down with Freedom, his poetry habit, and his knack for collecting this and that, and in 1981 opened up under the train line.

Unlike most thrift stores, J.P. Flea carries a fair amount of new merchandise, like leather coats and furniture. Hart says he finds his other wares "at auctions, buying odd lots, just prowling around, or consignment." His book shelves are groaning (a complete set of Nabokov, undog-eared, is waiting to be adopted). "I used to run a rare-book firm," says Hart. "I'm a bibliomaniac." But he's also generous enough to set a "free box" on the sidewalk outside the store. "If it's not fair to the community to sell it," he explains, "we give it away."

Maybe as passing nods to his former circus days, Hart also runs a balloon-delivery service and has festooned nearly every corner of the store with some sad-eyed stuffed toy, just the kind you tried for but didn't win at the carnival ring toss. Here's your chance. And while you're at it, there's this *great* '50s microphone, right near the hemophotometer. . . .

J.P. Flea, 3482 Washington Street, is open — except when the weather is nasty — Wednesday through Friday from late afternoon to evening, and on Saturday (and soon, on Sunday as well) from noon until dusk. Hart will also open the store by appointment; call 522-5992.

— Susan C. Orlean

DO IT UP BROWN

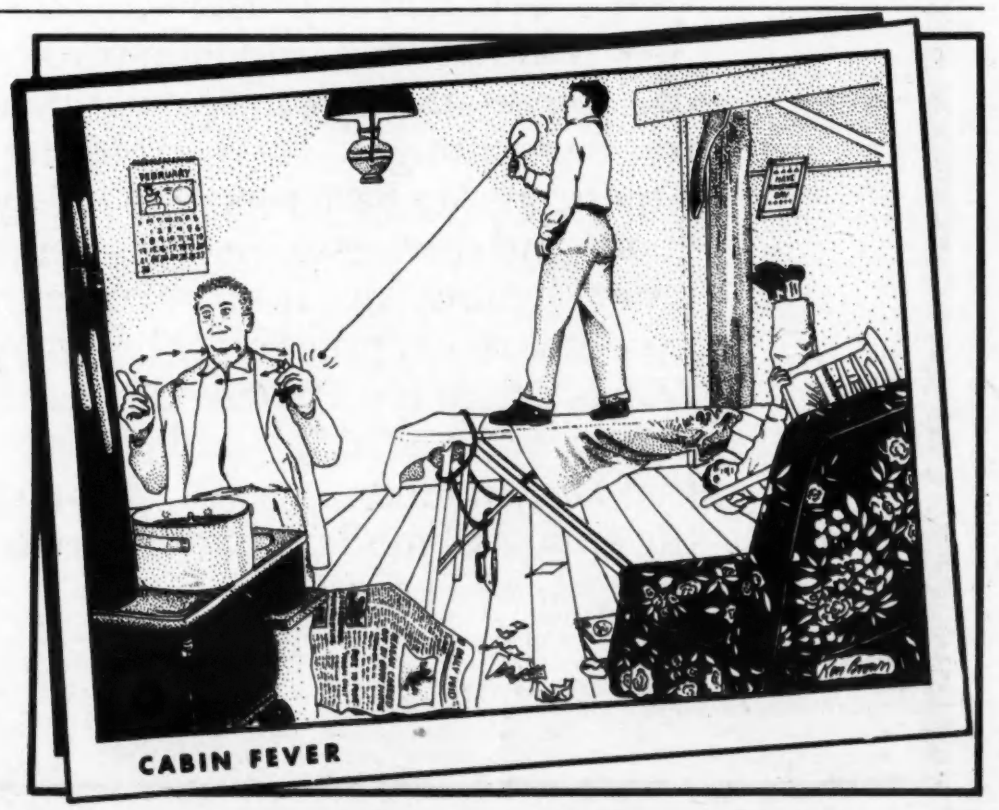
In the last few years, Ken Brown's postcard images have become fixtures on refrigerator doors and office bulletin boards everywhere. But recently Brown's slightly skewed artwork has been making guest appearances in other formats as well. Last summer, after Brown designed a T-shirt for a friend's softball team, similar shirts began showing up in stores like Hubba Hubba in Cambridge. Around Christmas, a small run of Ken Brown calendars was snapped up by local fans. The empire expanded further over the winter, when a series of Ken Brown posters gave Brown's fans the opportunity to decorate something larger than a refrigerator with a favorite drawing.

This latest transmogrification was initiated by Robert Preston, an owner of the Orange Line Press in Boston's South End, when his wife showed him a Ken Brown postcard. Instead of putting the card in the mail or on the fridge, Preston decided to put the image, and others like it, on a series of six 17-by-22-inch black-and-white posters. Among the posters — which include *Cool Jerks, Tropic of Torpor, Cabin Fever, Soup DeVille, Marge 'n' Al Ponder a Pot Roast,* and *Home of Ed Parker of Parkdale* — are all-stars from the Ken Brown postcard collection.

You can't send these big Browns through the mail, except in a tube, but they're a welcome addition to a moribund poster market.

Ken Brown posters are available for $12 from Goods at 130 Newbury Street in Boston, or by mail from the Orange Line Press, 46 Waltham Street ("in the shadow of the Orange Line"), Boston 02118. Collectors' note: the posters at Goods are signed by the artist.

— D.C. Denison



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VEGETABLE MATTERS

A report on April's produce

The winter growing season is winding down. And — yippee-ta-yea! — there was nary a frost in the major producing areas. But — drat-a-frat! — Mother Nature has more than one weapon in her arsenal, and if she couldn't freeze those regions out, she'd try to wash them out.

First Mexico got a good dousing, from late November until mid-January, prompting re-plants, delays, and ultimately an off year. Then California got into the act, with a barrage of rainstorms throughout the winter months. Well, okay, people said, we can tolerate reduced production in the West as long as we've got Florida as a back-up. You probably know what happened next: growers on the peninsula looked up and saw a brooding sky, a sky that proceeded to unleash a series of storms. The short of it: at one point or another, just about every principal winter growing region had a major bout with excessive moisture. Yet shippers in most areas are predicting a full production rebound.

Even though the Mexican fields dried out quicker than most, growers there probably suffered the greatest losses. The Mexican deal must move across the border in the heart of winter (January through April), when US production is greatly slowed. Once US production starts up again, Mexico is forced out. This year's rains hit just as the Mexican fields were about to enter harvest. As a result, the harvest had trouble getting going.

But by the end of February, when I visited Mexico, everything was well dried out and the harvests were moving ahead full speed, trying to make up as much lost time as possible. I met up with Ascanio Perez, who works with the association of growers in the Culiacán Valley, the country's major west-coast vegetable-growing region. For three days, Perez drove me through the area in his red Volkswagen — introducing me to growers, pointing out crops.

The fields were gorgeous — rich, green plants with purple eggplant teardrops hanging heavy, tomatoes and bell peppers breaking into red. The rows stretched as far as one could see, all nicely laid out around the many irrigation channels. Nearby were the cactus and brambles, just waiting.

The cucumber, eggplant, bell pepper, and tomato crops were all tied up on stakes. This labor-intensive system allows more fruit to be harvested — there are fewer rots lying on the ground, plants can be harvested three or four times (whereas mechanical harvesters in the US can only go through once, since the machines also destroy the plants), and there is less stooping to harvest staked plants.

Everything seemed tightly organized, whether it was under the control of a large grower or a small cooperative. Of course it helped that packing sheds were nearby, but what helped more was that the whole region was set up to support agriculture — there were farm-equipment manufacturers, food processors, cardboard-box factories, irrigation systems, farming communities.

I asked everyone about agro-chemicals, and to a person their response was the same: samples of produce are checked at the border, and any shipment caught with a chemical residue forbidden in the US is turned back. Mexican growers explain that since their shipments fall under EPA regulations, they would be fools to risk their crops by trying to sneak around the rules.

Fruit

Spring is great for the spirits but lousy for fruit. April and May are the dullest months for fresh fruit. It's easy to figure: the storage fruits (apples and pears) are harvested in the fall and are now losing some of their luster, citrus (the winter mainstay) is still producing well but is down to the basics (navels and juicers), and the soft summer fruit has yet to get under way.

Granny Smiths, the tastiest of the apples, and Boscs, the tastiest of the pears, are now being imported from Chile and South Africa — so much for Grannys and Boscs. The controlled-atmosphere apples (primarily red delicious) and pears (D'Anjou) are usually the choicest fruits of the harvest. Flavor is all right, and the RD apples are still surprisingly crisp. Quality should easily hold through the month, and apple supplies through spring.

As oranges go, supplies and sweetness are at their pinnacle. Whether you prefer the thick-skinned, easy-to-peel, uniformly attractive California navels or (my preference) the thin-skinned, harder-to-peel, non-uniform in appearance, gotta-find-a-place-to-spit-the-seeds Florida Valencias, sweetness is guaranteed. Likewise, grapefruits won't get any better than they are now.

March should have been a good month for strawberries, but the deluges in Florida and California set back the first pickings. As the acreage (which has increased from last year) dries out, the berries are quickly recovering. If the weather holds, April will be a good strawberry month. If the rains return, be careful: even if the strawberries look great, you'll need to move through them quickly, since berries harvested in moisture decay rapidly.

Melons are coming in at an accelerated pace. Honeydews and cantaloupes are crossing into Texas after a 1200-mile trip up from the southern Mexican state of Michoacán. Crates are top-iced and shipped in refrigerated trucks. Given the distance, quality is quite good. The melons I had in Mexico were full-flavored and sweet. Although the ones that arrive in the Northeast will be a bit less flavorful (distance flattens out flavor), they'll still be pretty good. Even though we've hit the peak of exports from Mexico, look for erratic supplies and prices. Also, I suggest you choose 'loupes and 'dews from Mexico rather than from the farther reaches of Honduras, Venezuela, and (of course) Chile. Watermelons are also crossing over from Mexico; flavor is fine, but prices are way up there.

Mango supplies are picking up, though people don't seem to go for mangoes until warm weather sinks in. The Haitian greens, though not all that attractive, taste pretty good and are fairly reasonable in price.

Although pineapples can be found throughout the year, the main season is March to July. That's right, pineapples are tasting pretty good these days, especially those from Hawaii. The Mexican pineapple is not all that terrific. Even when I tried it in its country of origin, it was mostly mediocre. Look for falling prices to go with the rising flavor.

Bananas are moving up in price. The increase has nothing to do with lower supplies, but much to do with the conglomerates' noticing the general scarcity of fruit in spring and deciding to cash in on the situation.

Kiwi fruit is near the end of its California season. But never fear — the New Zealand deal is starting up. Look for an increase in price.

The large California avocado crop is taking over the market, lowering its prices and offering a nice choice between the dark, thick-skinned Hass and the green, thin-skinned Fuerte.

Vegetables

Though rainstorms generally don't cause permanent damage, two major problems can spring up: *a)* disruptions in production and *b)* disease. Rains delay not only harvesting, but plantings as well. The commercial-food pipeline is geared to each region's coming due at a particular time of year, thus avoiding supply gaps. Planting delays can throw this arrangement into a tizzy. And this is just what we're seeing this spring; peaks and valleys will extend into summer — and with erratic supplies come erratic prices.

If the weather turns warm after soaking rains, the waterlogged vegetables will become susceptible to disease. And even if it avoids disease, a plant's fruit can balloon and crack. (Fortunately, Florida's rains were followed by cool winds.) Sometimes the damage can't be detected until the fruit is picked; the culling process then becomes doubly important.

By and large, the Florida rains hit the northern part of the state, where potatoes and cabbage were coming into harvest. Since most potato fields are located in low-lying areas, several fields had to be abandoned. Although the cabbage came through better than expected, it too suffered — many plants developed mold and blight disease from the damp grounds.

Down in the southern part of the state, home of the primary harvests during the heart of winter, the rains weren't as bad. Around Homestead, the tomatoes look exceptionally good. It's just that there aren't all that many of them, so prices are climbing. On the other hand, the green beans along the coast in the Delray area are really ragged. The rains leached out the fertilizer, and the many growers who didn't go back to refertilize have ended up with pitiful crops. Look for green beans to be erratic until mid-month, when the spring volume returns to normal (assuming no more major rain delays).

Florida's leafy vegetables — endive, escarole, romaine, Boston, and Bibb — got pummeled by the rain and, again, hit a planting gap. It didn't help that two of the largest growers in the southern part of the state had gone out of business. As the Florida harvests move north, supplies will settle down, probably by mid-April.

Peppers, also affected by the rains, are steadily recovering each week. Given favorable weather, they should develop into a quality item in April and May.

Sweet corn is still in a slow season, but it is picking up; with increased acreage, corn will become a vegetable alternative for the spring. Celery, on the other stalk, is already doing quite well. It experienced little rain damage, and the Everglades area is sending up a top-notch offering.

Zucchini and eggplant had a tough time with the rain. Florida supplies are erratic. But both vegetables rejuvenate quickly, and with Mexico sending up a good pack, consumer inconvenience shouldn't last long.

Florida is fortunate in that its fields can absorb a large amount of water since the soil is so sandy. California fields, however, aren't very absorbent. Luckily, the rains in California were evenly distributed, with no single growing area being a complete disaster.

Cauliflower and broccoli were affected by the rains — the fields turned to gooey mud, harvests were delayed, and when picking finally began again, much had to be discarded. But with a drying-out period, and with new areas coming on line, supply and quality will pick up and the excessive prices should drop.

On the other hand, carrots, lettuce, and celery continue to look good, with quite favorable prices.

Artichokes are moving into their big month; let's hope the rains didn't do excessive damage to the fields around the Castroville area, and that the 'chokes pick right up. We'll know about the fields when we find out what price the 'chokes get — price will drop considerably if everything dries out well.

Be careful of the new batch of potatoes. California and Florida are moving into harvest, and soggy potatoes bloat up and disintegrate quickly. Stay with the storage potatoes for a while longer. Onions, though, are looking quite good — the storage globes are still in fine shape and the new crops are coming in. Mexico has had a good season near Tampico on the east coast, and the high-quality onion from those parts is quickly being followed by the first Texas offerings. Prices will go up some, but they've been so depressed, you'll hardly notice.

Peas, coming out of California and Mexico, are good if you can find them. Mexico's snow peas are quite tasty, and they're still reasonably priced.

Besides the vegetable mix (eggplant, tomatoes, peppers, and cucumbers) that Mexico sends up from the Culiacán Valley (a mix that so parallels the Florida offerings that the Northeast rarely sees those from Mexico), Mexico also ships out asparagus, Brussels sprouts, and scallions from just south of the California border. Asparagus has looked good, and prices will continue to drop as the harvests move up into California and north toward Washington.

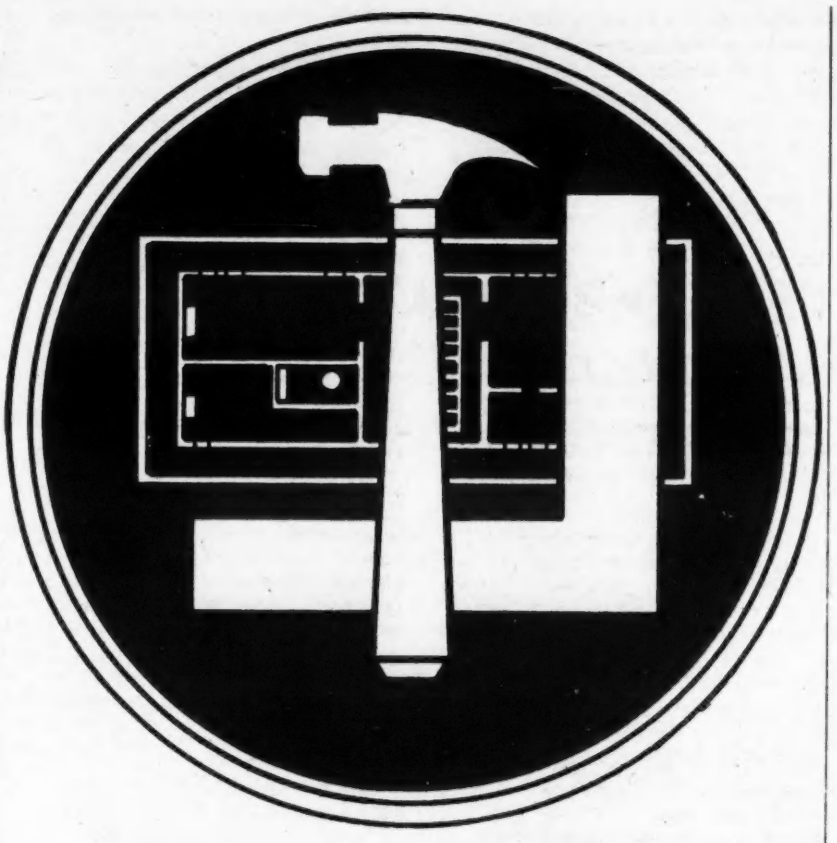
Meanwhile, just to show that spring really is close by, the early New Jersey green crops — kale, collards, dandelion and mustard greens, leeks, asparagus, and loose spinach — are starting to move. So even if early spring isn't a great fresh-produce season, it can at least throw out a promise of bounties to come.

— Billy Pope

Frank O'Connell

BARTER NETWORKS

by Renée Loth



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burgeoning, especially among upscale young professionals. Another attraction is that, since no cash ever changes hands, bartering allows the enterprising young businessperson to practice another great American tradition: tax evasion.

A Newbury Street photography studio recently spent 15 days working on a promotional brochure and slide show for a financial-management company. In exchange, the studio owners racked up enough "credits" to redecorate the studio, hire models for commercial jobs, buy flowers for the office, have a lot of photocopies made, renovate their home, and still have enough left over to give away to employees as Christmas bonuses. The photo studio is a member of the Tradecard Group of Boston, one of the largest retail and wholesale barter networks in the Northeast, with franchises in all six New England states. More than 3000 businesses and professionals belong to Tradecard, and the photo studio was free to "spend" its credits with any other members of the club, not just the company it took the photos for.

As one of the studio owners is quick to point out, all the credits a businessperson amasses in a barter network must be reported on federal and state tax returns as income. A dentist who pulls a set of wisdom teeth for $400 and then "buys" a car stereo from another member of his barter club must show the $400 as income even though he never actually saw the cash. In fact, he must report the $400 credit even if he doesn't use it in a trade that year. "All of it is taxable," says the studio owner. "Of course, if you trade for goods you use in your business, it's all deductible too." If the dentist were to trade his credit for a Muzak program for his office, he could deduct his $400 barter "debit" as a business expense.

Because sophisticated, computer-operated barter networks like Tradecard are relatively new, the Internal Revenue Service and the state Department of Revenue have yet to develop the tools to regulate them. There are no requirements for a trade club to report the value of the transactions that flow through its computers annually, and there are no licensing procedures. A stated but unenforced "code of ethics" for trading organizations has been developed by a Washington, DC, professional group, the International Association of Trade Exchanges, but for the moment there is little more than moral suasion to persuade exchange members to report their activities. It's anybody's guess how many modern-day traders are owning up and how many aren't.

All of which contributes to the notion that the antiseptic, high-tech offices of barter networks are little more than sophisticated vehicles for savvy professionals to launder their incomes. "Income taxes are only part of it," explains state Senate Taxation Committee staffer John Brouder. "What about all the sales taxes and the meals taxes that go uncollected by bartering restaurants?" The legitimate networks, like Tradecard, say they welcome the legislation now under consideration in Congress that would require barter clubs to report their transactions in the same way banks now must report interest payments. But it remains the responsibility of the individual businesses that do barter to include sales and meals taxes in their "prices," or to collect them in cash and to send those taxes along to the state. Despite barter companies' aspirations to legitimacy, reputations die hard. Most of the barterers contacted for this article (including the owners of the photography studio mentioned earlier) were adamant that their names not be printed in the paper, if only because their non-bartering customers might resent the exclusive relationships.

* * *

One look at Tradecard's slick, four-color brochure suggests the upscale nature of the organization's clientele. When a businessperson becomes a member (for a one-time $575 fee), he receives a catalogue of available goods and services. In addition, he gets periodic newsletters alerting him to "special offerings" available through the club. "For example," the brochure says, "you might find a building on Route 128, land in an industrial park, an airplane, a sailboat, a cottage in the woods of Maine, office space on the Boston waterfront, or a condo on the Gulf of Mexico." No babysitting services need apply here. "We don't trade with housewives, with the unemployed, or with students," says Tradecard's co-founder and chairman, John Sweeney. Indeed, Sweeney estimates that the average Tradecard member barters $10,000 to $12,000 worth of services and merchandise a year, and that this is only an "incremental" part (in other words, just a fraction) of that member's annual earnings. Tradecard's most recent newsletter includes goodies like timesharing in a Cancun, Mexico, luxury condominium, a 36-foot Cape Dory yacht, season tickets for the new Boston Breakers football team, Advent TVs, cordless telephones, female "bellygrams," and male "musclegrams" — all to be had for little or no cash.

In addition to allowing members to obtain merchandise without touching cash reserves, barter networks offer a marketing advantage, since the trade catalogue and club newsletters advertise to other well-to-do professionals the goods and services members offer. Member businesses get even greater "circulation" through the barter club's computer system, which sometimes hooks up with other networks in other parts of the country. Tradecard, for example, operates a "trade floor," not unlike a stock exchange. Here brokers sit at computer terminals, ready to unload, or search for, 500 pairs of Adidas running shoes, if that's what a member wants to trade.

Many of the goods traded are offered at wholesale cost, though it's up to the individual businesses to determine the value of the merchandise they want to trade. Businesses also decide themselves whether they wish to offer their goods for part-trade and part-cash or for 100 percent trade. Often, businesses make available goods they have in surplus anyway — like the running shoes, or empty airline seats — and let the trade-floor brokers try to move their unwanted inventory. Since the barter clubs generally send out computerized statements of a member's monthly transactions, members need do very little bookkeeping, and since each transaction over $50 is checked through the computer, members are rarely victims of bad debts. And since many trade exchanges extend credit to their members (at Tradecard, for example, new members can "buy" up to $400 worth of goods before they've accrued even a single credit in their accounts), the networks act as banks, offering small, *interest-free* loans.

For their trouble, the barter networks generally take a percentage of each transaction. At Tradecard, the network takes eight percent each time a member "sells" his product, but nothing when he buys. Of course, each transaction involves both a buyer and a seller, so Tradecard gets its eight percent every time. The success of these networks and the satisfaction of the members depend in large part on goods in great demand being available, so the trade companies try to encourage a variety of businesses to join. In most cases, however, there is no formal limit on the number of similar companies that can be in one network. Members explain that a little imagination usually is all that's needed to take advantage of the credits they have accrued in their accounts. For example, a member may not want $500 worth of dental care, but he could offer credits for dental care to his employees. At Tradecard, at least, there is no limit to the amount a member can trade (providing he has enough "chits" in his account or hasn't exceeded his credit limit), and there are no minimum requirements, either.

Not surprisingly, two of the three principals at Tradecard, Sweeney and vice-president Edward Ward, have backgrounds in banking and financial management. The third, president Robert Wilkinson, is a corporate and estate lawyer. Sweeney and Wilkinson, both of whom live in Hamilton, Massachusetts, started Tradecard in 1978 after a trip to California revealed the barter lifestyle in full bloom there. In five years, the retail division of Tradecard has gone from ground zero to an $8 million

Illustrations by Michael G. Cobb

business; its wholesale operation is even larger. Sweeney and Wilkinson exemplify the lifestyles of the members they hope to attract. According to their résumés, both belong to the prestigious Myopia Hunt polo club; their hobbies are racquetball, golf, flying; they're both active in the local Episcopal Christ Church. Both men also are part-owners of the Reserve Capital Corporation, a company that leases shares in legal tax shelters.

* * *

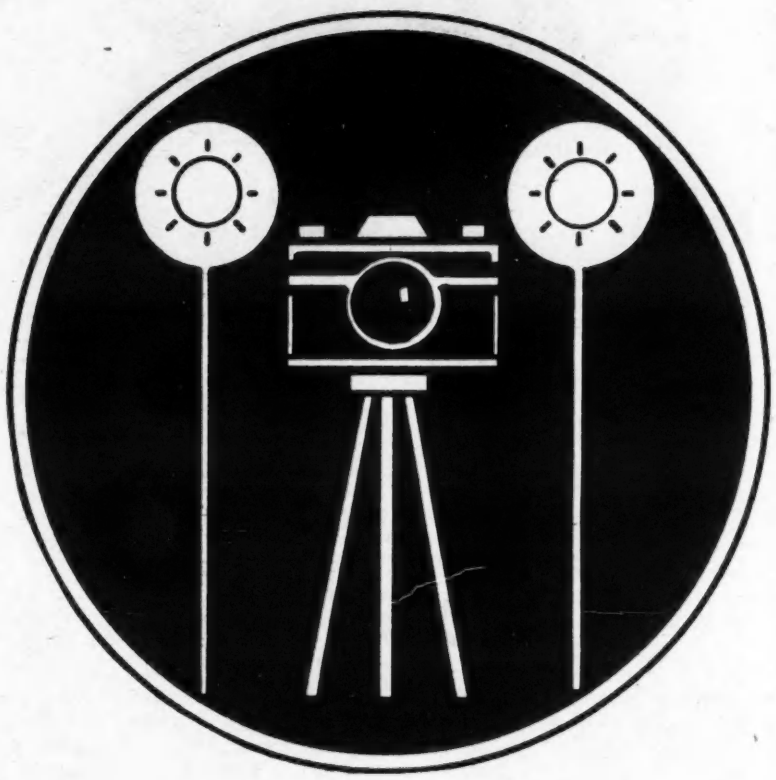
For many years, barter was ignored as an important economic force, bound up as it was with images of small-time, informal trades that flourish — like the services of pawnbrokers — among the down-and-out in hard times. As a result, it is difficult to estimate the extent to which bartering is now *formally* incorporated into society. What is known is that its popularity is growing. Paul Suplizio of the International Association of Trade Exchanges estimates that 300 trade companies in the United States now have about 40,000 members, and that memberships are growing at a rate of 10,000 per year. Most experts now guess that bartering accounts for $100 billion in trade each year — nearly three percent of the nation's gross national product. The IRS guesses that if most of that trade is going unreported, the government may be losing some $20 billion in taxes each year.

Strictly speaking, the IRS and the state Department of Revenue require that all transactions — even informal ones between relatives and neighbors, like lawn mowing for babysitting — be reported. The Internal Revenue code, written in 1954, specifically mentions bartering in its definition of income: "If services are paid for other than in money, the fair market value of the property or services taken in payment must be included in income." Naturally, the IRS isn't about to audit every tax return in an effort to tithe neighborliness. But in lean times like these, when the taxing powers of the government have been curtailed by citizen initiatives like Proposition 2½ here in Massachusetts, it's a safe bet that the government will be going after the maximum of what it *is* allowed to collect. Already, newly inaugurated Governor Michael Dukakis has proposed a budget for the next fiscal year that hangs on receiving some $80 million through "revenue enforcement and protection" measures, including putting 300 new auditors to work in the Department of Revenue.

The state's "underground economy," which, according to that department, includes everything from drug dealing, prostitution, and bets with bookies to tips that go unreported by waitresses and bartenders, costs Massachusetts at least $350 million each year — enough to cover the pay of all the laid-off teachers and police officers, and to restore the other services cut in the first year of Proposition 2½. According to Department of Revenue officials, there are three types of tax evaders: outright criminals, who aren't about to report their activities to the state under any circumstances; profit-maximizing businessmen, who invest their tax dollars, making more money in interest than they would be forced to pay in penalities, *if* they got caught; and "casual" tax evaders, who, despite barter fans' protests to the contrary, government officials are convinced include most people who barter.

State officials hope these last evaders can be reached with a massive public-relations campaign. "We want to make tax evasion as socially unacceptable as drunk driving," says the state's new Commissioner of Revenue, Ira Jackson. "We want people to understand that tax evasion is not a victimless crime." Although the details of Jackson's enforcement plan are still being worked out, it probably will contain some combination of conscience-tweaking and stepped-up investigations. The commitment to pay one's full share of taxes "is mostly psychological," Jackson says. "We will combine rhetoric with enforcement." Jackson admits there are many admirable "community values" at the core of bartering: what he calls "a societal reaction to wanting to do things in a more creative, communal way." But he's sure that many big-time barterers aren't paying their fair share, and he promises that they'll eventually feel the pinch of state authorities. "This isn't going to be Big Brother here," he says, "but it is a high-priority item. We've got some leads to follow, and we're going to track these people down."

Robert Ruttenberg, a public-affairs official for the IRS, is even more avid: "We have sophisticated computers. We have informants all over the place. We can go out where people live." Ruttenberg notes that a new federal law, called the Tax Equity and Fiscal Responsibility Act, was



signed by President Reagan last September. It increases the penalties for willful tax evasion from $10,000 to $25,000, and $100,000 for corporations.

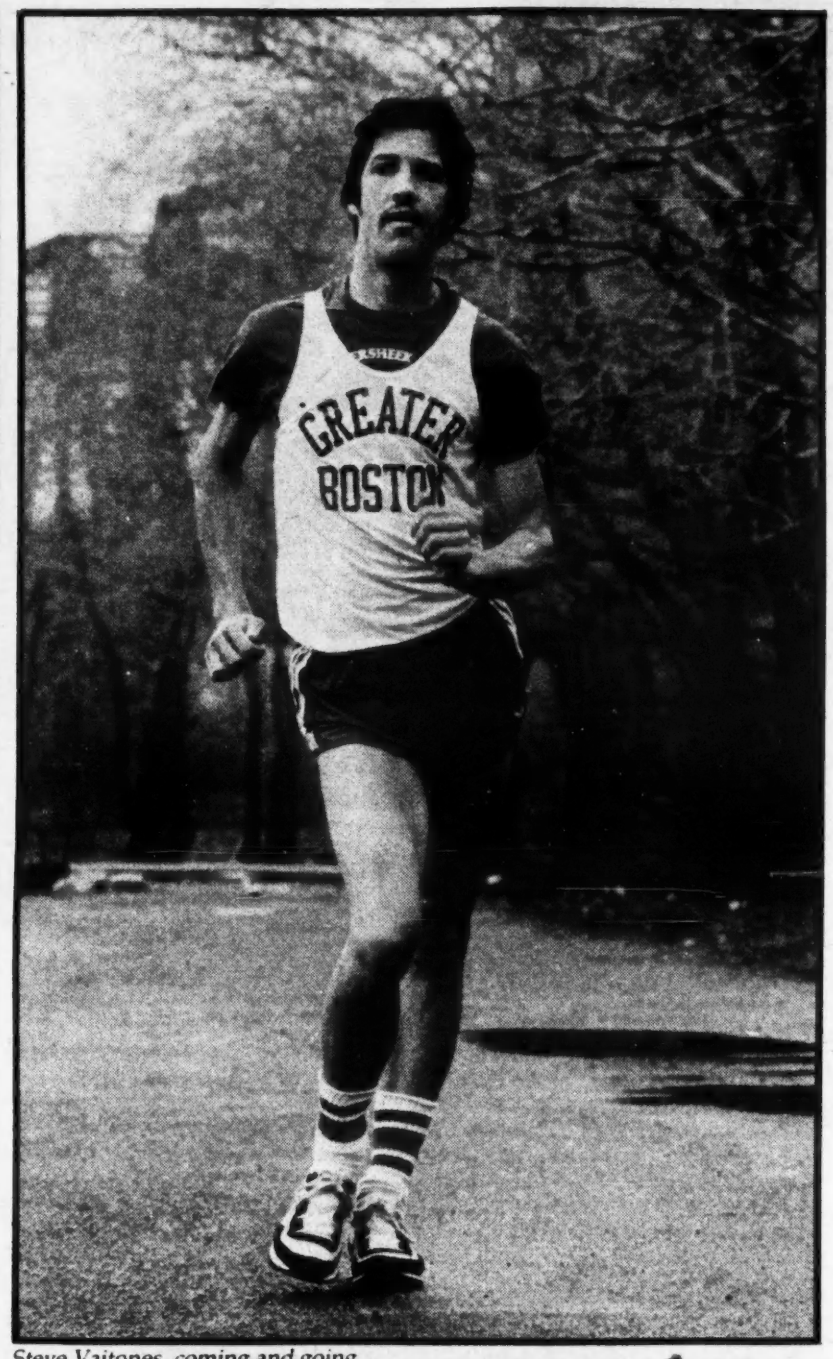
Although the IRS is talking tough about tax evaders, studies by that same agency suggest that a propaganda campaign alone may not do the trick. In 1980, the IRS asked a cross-section of Americans how much their consciences would bother them if they failed to report certain types of income, like gambling winnings and prizes. The largest percentage of people (62 percent) said their consciences would *not* bother them if they failed to report the value of goods or services they had traded.

Another study suggests that the public is seeking justification for its failure to report its real income to the IRS. From 1972 to 1980, the study sought to determine what the public considered the "most unfair" tax. In 1972, it was the property tax, but by 1980, more Americans felt that income taxes were unfair. This change in priorities, according to the firm that conducted the study, demonstrates that "a majority of Americans now regard as most unfair those taxes that are easiest to avoid." Subconsciously, perhaps, the people surveyed in this study were helping to justify the popular American sport of cheating the government out of its claimed share of their incomes.

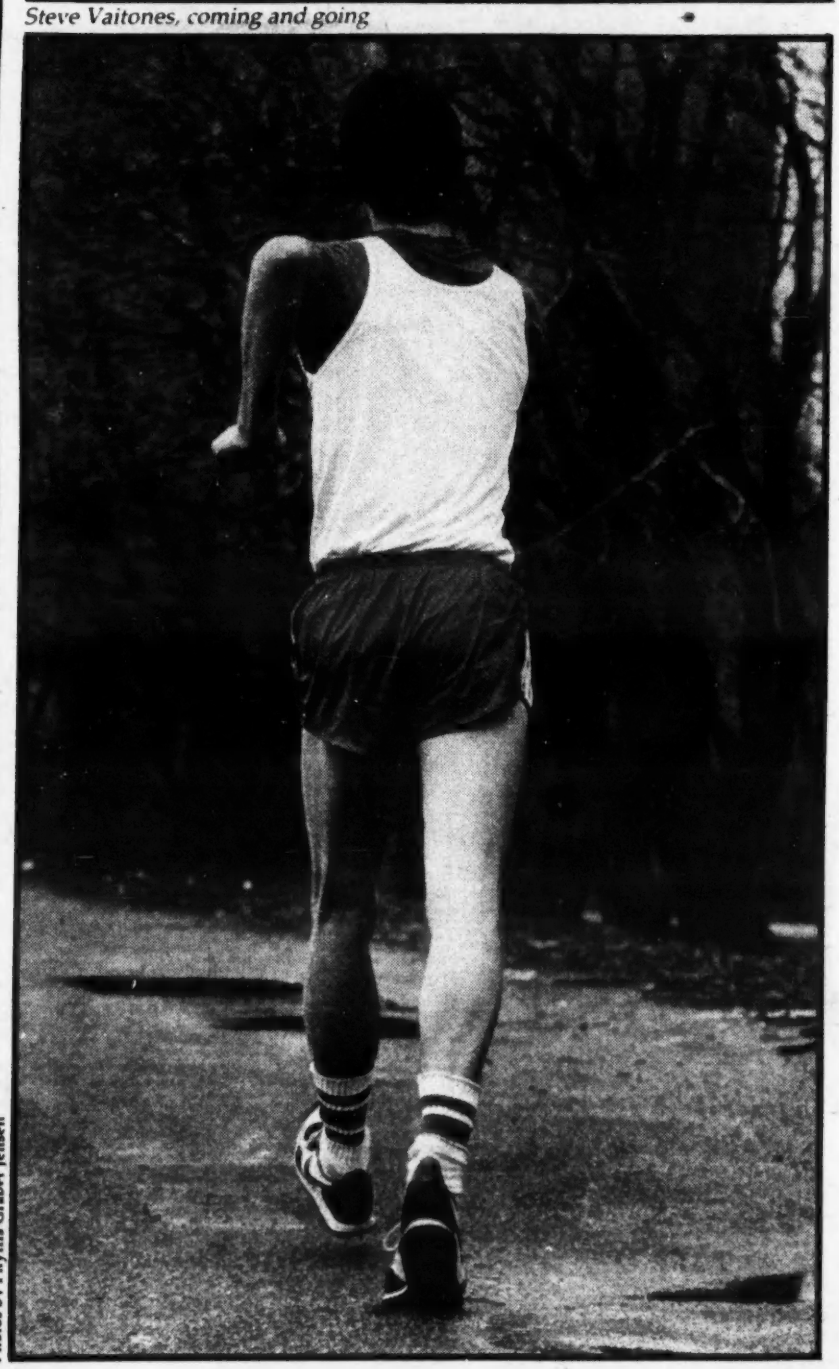
Many of the young professionals who now belong to barter clubs remember those heady days in the 1960s when tax evasion was a political statement. How many of us skipped paying the tax on our telephone bills because we knew it contributed to the Vietnam War? Such lessons are difficult to unlearn, even among good liberals who have joined "the system" and no longer feel the government is necessarily the enemy. But for every tax dollar that buys a bomb, some pennies are going to pay for free lunches in ghetto grade schools.

"In some ways I want to say, 'More power to you,' " says the Taxation Committee's John Brouder of his upscale friends who barter their way out of paying part of their income taxes. "But their lower taxes make it more difficult for a homeless person to find a room, or for a welfare person to get clothing for their children, so I can't wax too sad for them. I mean, no one's talking about throwing them in the slammer. We just want them to pay their taxes and support the government." □

Most experts now guess that bartering accounts for $100 billion in trade each year. The IRS guesses that if most of that trade is going unreported, the government may be losing some $20 billion in taxes each year.



Steve Vaitones, coming and going



Photos by Phyllis Graber Jensen

Health

Walk, don't run

A slower, surer route to fitness

by William Bennett

"This is a town where Bill Rodgers and Al Salazar run a close second to God," says Steve Vaitones, the lanky chairman for race walking of the New England Athletics Congress. "It's hard to get people seriously involved in walking."

A hundred years ago, it was different. Walking was *the* exercise of the 19th century — an exercise as much spiritual as physical. Indeed, in the original (1880) version of the famous ditty about Boston, the last line put walkers, not runners, closest to the Almighty. "And the Cabots walk with God," it said.

Walt Whitman began one of his most exuberant rhapsodies: "Afoot and light-hearted I take to the open road,/Healthy, free, the world before me,/ . . . /Strong and content I travel the open road." The open road no longer exists for pedestrians. Who in 1983 would believe Walt's invitation, "Allons! the road is before us!/It is safe . . . "?

Even more discouraging than automobiles are their drivers — at least for a race walker. Race walkers *do* look odd; and drivers don't let them forget it. Vaitones, who is currently spending three hours a day practicing his arm-swinging, straight-legged lope, has plenty of opportunity to collect insults. One of the standard routines goes like this: driver puts beer can in right hand, cranks down window with left. "Whatsa matta — your jockstrap too tight?" Swigs. Guns accelerator.

Occasionally, though, Vaitones overhears an onlooker reprimand a heckler: "Hey, that's hard work. I read about it in an airline magazine."

Walking can be very hard work and therefore can be a first-rate form of conditioning. But walking at a stroll takes little more effort than playing a serious game of poker (around 2.5 calories a minute, as opposed to 10 calories a minute during a slow jog). That kind of amble, which carries most of us from elevator door to car door, is staggeringly efficient. By falling slightly forward while swinging a leg into position to stop the fall, we can get a reasonable amount of motion for a minimum of effort. But as the speed of walking picks up, the effort increases disproportionately. Doubling your velocity from a very leisurely 20-minute mile to an exceedingly brisk 10-minute mile almost triples the rate at which you consume energy.

The effort of walking increases faster than the speed because body tissues themselves present the main resistance to movement, and as they are pushed for each increment in speed, they respond with more than the proportionate resistance.

Somewhere between 13 and 14 minutes a mile, it gets easier to jog than to walk, and people just naturally change their gait at precisely that point. Rather than push to move their legs back and forth at an ever faster rate, they give themselves a little kick and leave the ground. The energy it takes to add this brief phase of flying — mostly through a twitch of the calf muscles — is less than the cost of moving the whole leg a little more swiftly. To increase running speed, still more energy is needed, but that energy translates directly into velocity. The extra effort is mostly converted to forward motion, and relatively little is diverted to overcoming tissue resistance.

The upshot of all this is that someone who walks a mile in 10 minutes is working just as hard as the runner who finishes three minutes earlier. And a world-class walker, stretching for a mile in six minutes, may well be burning nearly twice the fuel that a runner takes to do it in four. (That's only a guess; six-minute walkers are off the published charts.)

In other words, walking has the potential to be all the effective aerobic exercise that most of us ever require. And it has one down-to-earth advantage over running: no flight phase. In return for a split second of soaring, the sweat-suited Icarus must pay with a solid thump each time he lands — creating a force when the heel strikes, that is roughly equal to three times his body weight, an impact absorbed by the foot, heel, knee, hip, and spine a couple of thousand times a mile.

What does all that thumping do to the human landing gear? This question was put (scientifically) to a large sample of entrants in Atlanta's annual Peachtree Road Race. They compained of injuries to their knees, feet, ankles, shins, and miscellaneous other sites, in descending order of frequency. In the year after participating in the far-from-arduous 10-kilometer (6.2-mile) Peachtree, more than a third of these recreational runners had to stop jogging or reduce their mileage owing to injuries. (Another four percent were bitten by dogs and a full seven percent were hit by thrown objects. Such non-running injuries to runners are evidently common.)

A definition of walking — and the first rule for race walking — is the same as the ancient rule of dormitory petting: all parties must have one foot on the floor at all times. Thus earthbound, the race walker strikes his heels with a force only 1.5 to two times his weight; it appears that the resulting damage to everything is vastly less than in running. Nobody has taken an official count, but race walkers assert that they suffer far fewer injuries than runners, and experts are inclined to believe them. Marilyn Cairns, a physical therapist at Northeastern University, is now doing research on the mechanics of race walking; she says, "Orthopedists talk about the hip joint as *the* vulnerable point for race walkers, but more joggers seem to complain about it than walkers."

The second rule of race walking accounts for the potential stress on the hip joint: the leg must be held straight as it passes under the walker's center of gravity. This stipulation helps keep competitors from sneaking into a semi-run. But also the straight-legged gait, if adopted correctly, is more efficient at high speeds than one in which the knees are bent. It does, however, make the race walker fairly conspicuous to bystanders.

Should they, instead of standing by and gawking, go take a walk themselves? Probably. Although an increasing minority of Americans are exercising regularly, the majority is probably even more sedentary than was the case two decades ago. This inference comes from painstaking studies conducted by the Department of Agriculture. Between 1965 and 1977, Americans reduced their intake of calories by about 10 percent. (In younger age groups, the drop was even greater.) Since the population didn't lose weight in that period — indeed, it gained a little — it must have been getting less exercise. The reasons are fairly obvious: continuing suburbanization, with greater reliance on automobiles; mechanization in the workplace and perhaps the omnipresence of television (reflected in a large decrease in calorie intake among children between one and five years old). Given that fewer and fewer people *have* to exercise for transportation or labor, more and more of them presumably must *choose* to — or else suffer a certain amount of preventable disintegration.

Granted, it's easy to get alarmist about this sort of thing. In 1858, Boston's Autocrat of the Breakfast-Table, Oliver Wendell Holmes, proclaimed that "such a set of black-coated, stiff-jointed, soft-muscled, paste-complexioned youth as we can boast in our Atlantic cities never before sprang from the loins of Anglo-Saxon lineage." Allowing for changes in sartorial and ethnic fashions, others have repeated his diatribe at intervals ever since. Of the various forms of exercise that a nonathlete might choose in order to make amends, walking seems to be one of the safest and potentially most beneficial — but also, somehow, least obvious. More than 30 million Americans claim to walk for exercise, but few seem to go about it right. The typical Sunday-afternoon walker at Fresh Pond, for example, strolls among the joggers with hands in his pockets. This is *not* constitutional.

To serve as aerobic exercise, walking

Continued on page 18

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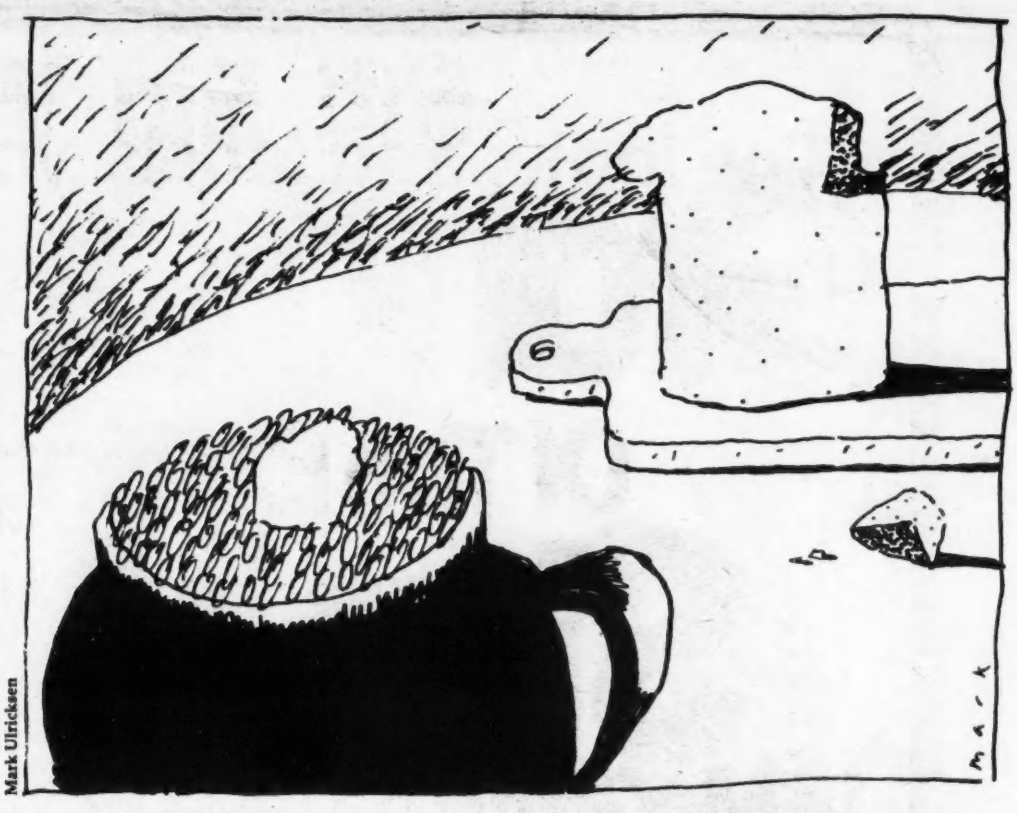
Food

Boston proper

Beans and brown bread

by Susannah Garboden



Mark Ulricksen

There are many views on what makes one a true and proper Bostonian. Some people maintain that knowing the number of visible organ pipes in Symphony Hall is the true test. Of course, many people who have gone to Symphony regularly their entire adult lifes haven't a clue. Only a true Bostonian would have been taken there back when he was nine, an age when counting things really matters.

One native suggests that being rich but giving your children only hand-me-down clothing is a sure sign; another asserts that never giving a child a name that hasn't been tried and tested by at least three other relatives is the tip-off. Everyone agrees, however, that two characteristics are part of the picture. The first is having a mother who always wore Shetland sweaters with the sleeves pushed up. The second is persisting in the belief that baked beans constitutes an entrée.

The baked-bean obsession among the proper Bostonians began back in the days when the right people spent their time looking forward to being miserable all day Sunday. The Puritan Sabbath was a real head-banger. Children couldn't touch their toys, no one could read anything except the Bible, and worst of all, people sat around debating things like whether it was moral to strike matches on the Lord's day.

Weekends were tough. At some point, someone figured out that the only way to get some hot food on the Sabbath was to start cooking it on Saturday afternoon. And so the search for a dish that would survive that kind of preparation began. Beans. Of course. If you got your beans assembled before sunset on Saturday, you could let them cook all night near a slow fire and eat them hot for Sunday dinner. It was a lot better than pease porridge cold.

Ah, you may think, so the bean thing is a sort of old religious tradition in New England. Well, yes, in a way. A culture that will use the same name for six generations won't balk at using the same recipes for years as well. But a true love of Boston baked beans is also the result of another outstanding quality of all real Bostonians — relentless frugality. Baked beans are one of the cheapest forms of protein there is. You can make one hell of a lot of beans for the cost of a roast, and feel well-bred at the same time.

Another pleasant fringe benefit of making baked beans is their six-hour (minimum) cooking time. Long before the oil shortage was invented, Yankees kept their houses so cold that visiting Midwesterners expected to find sides of beef hung behind the dining-room curtains. Those mothers with their pushed-up sleeves knew a good thing: there are worse ways to spend a day than sitting in an antique Hitchcock kitchen chair and leaning against an oven full of cooking beans. You can take up all of Elizabeth's old hems to fit Jane, balance your checkbook, and keep warm at the same time.

Of course, there are hundreds of recipes for baked beans, and, of course, everyone disagrees with everyone else's method. The secret is that it doesn't matter. All you need do is pick one at random and then defend it against all comers. If somebody tries to give his recipe, just answer, "Well if you say so, but *we* always ..." Pick this one. None of the others are any good.

Boston baked beans
Serves 12

You don't have to go out and buy a special bean pot; a large casserole will do. However, an authentic pot is shaped to minimize the surface area of its contents, which some people think is important. Bean pots aren't expensive, and besides, your family is going to be stuck making this recipe well through the 2050s, so why not buy not and hedge against inflation?

2 pounds dried pea beans;
1 teaspoon baking soda;
1½ pounds salt pork;
1 medium-size onion;
¾ cup molasses;
¼ cup sugar;
1 tablespoon dry mustard;
1 tablespoon salt;
¾ teaspoon pepper.

Put the beans in a colander and rinse them under running water, picking out and discarding anything that doesn't look like something you'd eat even if you soaked and cooked it for 20 hours (grit, shriveled beans, etc.). Dump the beans into a large kettle and cover them with cold water to about two or three inches above the beans. Let the beans soak there overnight. In the morning, drain the beans and cover them with fresh water. Now add the soda, bring everything to a boil, and simmer it for about 20 minutes. Drain the beans and save the liquid.

Cut four thin slices off the block of salt pork and put these into the bottom of the bean pot. Slice the onion and separate the slices into rings. Toss these into the pot as well. Mix together the molasses, sugar, mustard, salt, and pepper, and stir the mixture

Continued on page 18

Restaurant

Purcell's

No beef with this beef

25 School Street, Boston, 523-2725. Open Monday through Friday from 5 to 9 p.m., and on Saturday from 5 to 9:30 p.m. Full liquor license. All credit cards. Sidewalk-level access.

by Robert Nadeau

Lucy Dillon

The menu of what now calls itself "J. Victor's at Purcell's" asserts that the eatery was founded in 1910 by James Purcell, a former city councilor. Likely that was in the days of the 75-member common council. Moreover, we read that in 1932, Purcell (d. 1944) got the first post-Prohibition liquor license in Beanville.

Then, as now, the side entrance of Purcell's was right across the alley (now City Hall Avenue) from the old Boston City Hall. But then, the old City Hall was really City Hall, full of thirsty grafters who might well have ensured themselves a handy place to drink as the first item on the 1932 agenda.

The grafters have moved north a few hundred yards, but they keep coming back to Purcell's for a quick, cheap lunch. In my experience, the best lunch is a corned beef, pastrami, or brisket sandwich in the cafeteria part. Over such meals can deals be cut, leaks be leaked, and envelopes be traded.

The newest owners of Purcell's, however, are less interested in tradition than in rebuilding night business, the problem of many business-district restaurants. Their plan is to present Purcell's nightly as a steakhouse. This fits in with the tradition of City Hall nighttime hangouts in the great American cities, which invariably serve the largest steak in town. It was thus when Curley's boys used to order the steak for two at the Lynwood Grill.

Purcell's new owners have built their night menu around porterhouse steaks cut for one ($11.95), two ($19.95), three ($29.95), and four ($39.95). It isn't the best steak in the city, but it's certainly good enough and large enough to satisfy any pol's machismo. It comes to the table looking as impressive, in its own way, as a new MDC hockey rink coming into a legislative district. The porterhouse is a traditional steak. It is luxurious without suggesting the corruption of French food or the needless luxury of lobster salad. To emphasize this fact, Purcell's serves ketchup with the steaks, but no other steak sauce.

To make the pols feel at home, Purcell's starts dinner with a complimentary dip and crackers, just like at Anthony's. The dip looked and tasted like tartar sauce, but it had beans in it.

Appetizers were strictly for show. Onion soup gratinée ($2.95) was only half a step from fondue. Way down at the bottom of the bowl were a few spoonfuls of soup that tasted like powdered onion-soup mix made too thick. But that didn't matter, because the dish was soup only in name. What we got was plenty of wet bread and cheese; the soup was only sauce.

Broccoli with vinaigrette ($3.50) was almost as good as it looked, but not quite. It looked like a whole head of broccoli, and the dressing was good, but the broccoli was overly undercooked. You needed a steak knife to cut it. This could well be fixed by the time you get to Purcell's.

The shrimp appetizers were *really* for show. What was being shown off was not shrimp but money. Shrimp cocktail ($5.95) consisted of four immense shrimp hanging off the side of the stem glass like the ghoul's fingers. Dull-tasting hand of shrimp, though: Throw in the hand and draw the scampi ($6.95), in which the same four shrimp are given a coating of garlic oil, which greatly improves each one. But at these prices, you're only a prawn in their game.

The bread at Purcell's was mighty fine: a lot of onion rolls heated till they melt. We tried the steak for two ($19.95), and it was an old-fashioned porterhouse an inch thick and the size of an oversized dinner plate. Don't make the mistake of eating only from your own side of the T-bone. The whole idea of a porterhouse is that you get the sirloin on one side and the tenderloin on the other. The whole problem, not yet solved at Purcell's, is that the sirloin, being leaner, cooks slower. So our sirloin side was medium rare, as ordered, whereas our fatty tenderloin slices were well done. It was still a hell of a steak.

I actually preferred the Boston club sirloin ($12.95), a thicker-boned sirloin that develops some char on the outside but plenty of tenderness and flavor inside.

Lamb chops, two double-loin dijonnaise ($11.95), should have been good in a steakhouse, but they weren't. Your lamb chop is a fatty fellow, and he wants to be grilled. Your lamb chop dijonnaise via J. Purcell via J. Victor was a fatty fellow, but he was wrapped in mustard and crumbs, so his fat could not escape.

Starch at Purcell's is à la carte (vegetables are for horses, apparently). The best was rösti ($2.75), a potato-and-onion pancake the size of a dinner plate. Yes, latke fans, your moment has arrived. Greasy, but oh so right.

Sautéed onions ($1.95) was sort of a vegetable, but more of a relish. It was soft and sweet enough to spread on your steak almost like sauce. Sautéed mushrooms ($2.95) came as a potful of whole ones, not much good for spreading on the steak, but fun to nibble on. They were inexplicably sweet, too.

The starch not to have is French-fried chips and rings ($2.50). The rings were tasteless strings, and the chips were *refried* potato chips. If you found a chip this brown and overdone in your bag, you wouldn't eat it, but now you've gone and paid for a plate full of them. Argh.

The wine list at Purcell's is a joke. The waiter freely admits that the house red is the best wine on the list, and that the owner has it all the time. What does this say about the list? What does it say about the owner? For the record, the house red is Trakia Cabernet Sauvignon ($7) from Bulgaria, and it is a fair value — dry, light, and almost fruitless. It would be better with a slight chill. Pols are advised to remember the words of Tammany boss G.W. Plunkitt: "I honestly think that drink is the greatest curse of the day, except of course civil service."

Senator Plunkitt's position on coffee is not recorded, but you will find the coffee served at night at Purcell's to be truly horrid, unless you are a lover of Postum, which it resembles. Icelandic shepherds in the novels of Halldór Laxness would spurn coffee like this. Juan Váldez would hold a joint press conference with Gabriel García Márquez to denounce it. The coffee I had was so bad that I will wager the result cannot be duplicated intentionally, even at Purcell's.

Irish coffee ($2.95), on the night of March 17, suffered not only from coffee I wouldn't serve a Newgate prison guard, but from cheap-tasting whiskey as well.

The solid desserts were little better. "Deep dish apple pie" was a rubbery square of crust covered with a gooey medium studded with crispy apples. Wash off the apples and you'll have something to eat with ice cream.

Indian pudding ($1.25) is a fine old dish, and this one had a nice spice to it. Big, too, served in an à la carte vegetable boat. The only flaw was that the pudding was too hasty. Lumps.

The carrot cake ($1.50) won't win any customers away from Brandy Pete's. Big, dull, plenty of

Continued on page 18

6th Big Week

Grand Opening

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Trends

Life in the slow lane

Why it'll get you there faster

by William Aiken

If you're one of those who get caught on the expressways around Boston during rush hour and thus end up having to listen to sports talk shows for two hours on your way home each night, it might pay to put your driving on at least a semi-scientific footing. Over the past 10 years, having heard one too many eulogies on Clive Rush and Kenneth Sims, I have been studying main-drag commuting and have come up with a few principles concerning it.

By nature I am a law-abiding person. I rarely exceed 60 miles per hour, never drive with an open Schlitz in my lap, and am eligible for insurance abatements. But I am also impatient. To be hung up in traffic for more than five minutes ruins my digestion and makes my right eye twitch. What I am suggesting here to help you avoid those traffic delays is dependable driving. It's not wild or reckless, but rather, workmanlike and mildly assertive — what might be called the Marvin Hagler school.

The following four principles will hold true in any city in the United States, I believe, except Providence, Rhode Island. In Providence human nature has been badly corrupted, with the result that no one there is nice. Providence is like Paris: all horns and hubris. In greater Boston, however, from Randolph to Revere, these guidelines should work very nicely, particularly on Monday mornings and Friday afternoons.

The first principle is a simple one, a little like the atomic theory

Continued on page 16

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Outdoors

Birds of a feather

Watching — and joining — eagle-eyed flocks

by Neal Clark

Birding, by reputation a pastime for eccentric zoology professors and gray-haired ladies toting opera glasses, has acquired a vastly different following. These days, there's a good chance that, say, many Red Sox fans also focus their binoculars on *real* Baltimore orioles.

According to the National Audubon Society, over a million people spend about half a billion dollars annually watching, feeding, and photographing birds. Locally, the Massachusetts Audubon Society's membership has more than quadrupled since 1960. Birding is a booming business.

Some birders are single-minded in a way that will shock ordinary animal lovers. For instance, according to an article in *National Wildlife* magazine, Helen Lapham, a laboratory ornithologist at Cornell University, drowns cats caught in traps near her bird-banding station, and hops into her Land Rover to run over snapping turtles that threaten "her" ducklings.

What is it about birding that motivates bird watchers to rise before dawn to traipse through chilly marshes or that sends them dashing around the world trying to record the most species on a yearly list. Partly it's the game of it, called listing. But also, birding has become a social activity. Mort Cleveland, who started watching birds 30 years ago with Mass. Audubon, speaks for a majority of modern birders when he says, "I enjoy being out with congenial people of the same interest."

I've been a solitary birder for about 20 years, but recently I decided to see what it would be like to gather in a noisy flock for a bird-watching expedition. I joined a search for eagles at the Quabbin Reservoir, in central Massachusetts, a trip sponsored by the Harris Center for Conservation Education, in Hancock, New Hampshire.

About 40 of us met in Peterboro, New Hampshire, on a bright Sunday afternoon, where we formed a carpool for the trip to the reservoir. I traveled with Dave Rowell, the trip leader, who knows the Quabbin region from his graduate-student days at the University of Massachusetts at Amherst. Rowell hopes to be a professional ornithologist some day; in the meantime, he works with computers. As we passed the Bald Eagle Motel in Orange, Massachusetts, he told me, "Quabbin would be a neat place to live by. It's new wilderness, with bobcats, coyotes, and of course the eagles in winter."

Quabbin Reservoir, which flooded four towns of the Swift River Valley and displaced 3500 people in 1939, a year after the state-mandated filling started, currently provides drinking water for 40 percent of the state's population. Most of the water goes to metropolitan Boston. It's the third-largest body of fresh water in New England, boasting a shoreline of 120 miles and an average depth of 90 feet. (In the drought of 1965, however, the water receded so far that old cellar holes became visible.)

Dave said the fishing was excellent there, and because both hunting and trapping are prohibited, the surrounding 55,000-acre reservation abounds with wildlife. Jack Swedberg, a photographer for the Massachusetts Division of Fisheries and Wildlife, saw a cougar there in 1968. Sounds like prime wilderness to me.

We picked up 40 more people in Belchertown, Massachusetts, and headed for Quabbin in a long, orderly caravan. "What a morass," Dave moaned about the large crowd, for this was his first time leading a field trip. Roughly 300,000 people visit the area each year, many of them birders and fishermen. In winter, most birders come to look for bald eagles, which migrate down from Maine and linger here from November until March, living off fish, or, if the water is frozen, the deer carcasses they find on the ice. (Deer often break a leg while crossing and, crippled, either starve to death or are killed by dogs.)

We stopped by the administration building and gazed out over Winsor Dam. The view was spectacular: a mass of ice extended to the limits of our vision. Mount Tom loomed to the West and smaller hills rose all around the water; with the hills and the ice, the area looked like a fjord.

No one saw any eagles there, so we drove to Enfield Lookout via a high, winding road that reminded me of Going to the Sun Highway in Glacier National Park. "If I don't see people with scopes trained at the next stop," Dave said, "I think I'll panic." Perhaps to encourage us, he mentioned that 22 eagles had been sighted one day in January, and that he himself had spotted three just the day before. But that was then. It was getting late, and we had yet to see one.

As soon as we reached the lookout, which is merely a turnout on a hill above the former town of Enfield, a small group of Mass. Audubon people joined us, swelling the ranks to over 100. We readied our binoculars and telescopes, but all we saw were two crows and a flock of gulls. A guy in a Chevy van cruised by, noticed our group, and cawed out the window. The birders ignored him.

Meade Cadot, the co-leader of the trip and a birder for 30 of his 40 years, kidded the crowd, saying, "I've got an eagle in the trunk to show you if all else fails!" Stuffed, that is. He told of seeing bald eagles near Wilmington, Delaware, and on Chesapeake Bay in his youth, back before the species's rapid decline from DDT poisoning. Again, that was then.

Most of us gave up on Enfield Lookout and drove a couple miles farther to Goodnough Dike. There, Meade jokingly yelled at Dave, "Find me an eagle!" No such luck, so back we went to Enfield, only to have the rest of the group beaming complacently at us. "You should have stayed like we told you," they said.

They were watching three bald eagles on the ice: two adults and a subadult, which looked to be about four years old. I quickly set up my spotting scope on the tripod and aimed it. Nothing but white; the birds were farther away than I had figured. I then tried a 60-power scope and there they were: three flapping specks several miles away.

One of the eagles was perched regally on a deer carcass, picking at it while keeping the others at bay. Occasionally one of them would extend its wings, skim over the ice, and skid to a stop. Even at such a great distance the white head and tail stood out — infallible field marks of our national symbol.

For the next hour, while I watched the group watching the eagles, I asked some of the birders what they got out of birding. The most common response was that it gave them an opportunity to relax outside. Meade Cadot expanded on this, saying, "I like to check off the arrival of my old friends in the spring. It gives me a sense of well-being that the world's still operating the way it's supposed to."

Bruce Hedin, from Peterboro, said he progressed from searching for abandoned cellar holes to looking for flowers, and then on to birds. "It's a great feeling to know that the birds are coming back in springtime," he said. "It's a ritual for me to go out and listen for the first red-winged blackbird."

Villa Ramsay, a teacher from Hillsboro, New Hampshire, who once saw 50 turkey vultures drying off their black wings in New Jersey's Pine Barrens, said experiences like that are unforgettable. "It was like watching a gathering of witches hovered over a pot."

As the sun sank behind Mount Tom, the group slowly disbanded. The eagles, fleeting highlights in the lives of so many watchers, remained, unruffled and unaware. Dave was fairly satisfied with the day's results, saying, "This goes into my eagle

Continued on page 16

Neal Clark

On the eagle-watching expedition

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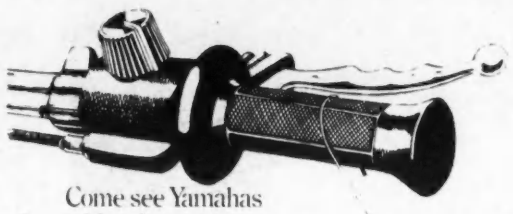

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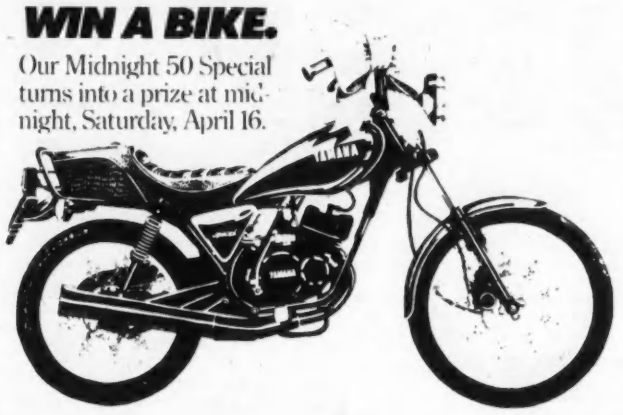

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					1 TEX 8	2 TEX 9
3 TEX 10	4 KC 11	TOR 5 KC 12	6 KC 13	TOR 7b 14	15d	TEX 16c
TEX 17	MIL 18a	19	MIL 20d	21	OAK 22	OAK 23
OAK 24	25	SEA 26	SEA 27	28	CAL 29	CAL 30

May

S	M	T	W	T	F	S
CAL 1	2	OAK 3	OAK 4	5	SEA 6	SEA 7c
SEA 8	CAL 9	CAL 10	CAL 11	MIL 12	MIL 13	MIL 14
MIL 15	16	17	18	19	MIN 20	MIN 21c
MIN 22	CHI 23	CHI 24	CHI 25	TOR 26	TOR 27	TOR 28
TOR 29•	CHI 30	31				

June

S	M	T	W	T	F	S
			CHI 1	2	MIN 3	MIN 4
MIN 5	DET 6	DET 7	DET 8	DET 9	BAL 10	BAL 11c
BAL 12	13	DET 14	DET 15	DET 16	BAL 17	BAL 18
BAL 19	CLE 20	CLE 21	CLE 22	CLE 23	NY 24	NY 25c
NY 26	CLE 27	CLE 28	CLE 29	30		

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The Cheddar might surprise you in a wonderful sort of way. It is a genuine aged cheddar that has actually ripened to its full flavor. It takes a full year of ripening.

The Chopsticks are there for people who are learning to eat more slowly.

The Chutney is a pickled condiment that Mississippi makes here from apples, raisins, dates, figs, and spices. It will most likely remind you of mincemeat.

The Corned Beef is a real corned beef brisket cooked here at Mississippi's. Some places use beef shoulder and have it corned. We use real brisket, trim it as lean as it can be trimmed, and serve it hot.

The Demi Loaves are six ounce loaves baked here every day from a honey whole wheat dough. We serve it with Swiss, Cheddar, or Gouda cheese if you like, or with butter if you don't.

The Havarti is imported from Denmark with a taste and texture something like Munster. It's a little saltier and perkier, though.

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The Proscuitto is highly cured and seasoned ham that is usually sliced thin as paper and treasured by the morsel. It's unheard of to put it in a sandwich.

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July

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					NY 1	NY 2
NY 3	NY 4	5	6	7	8	CAL 9c
CAL 10	11	12	SEA 13	OAK 14	15	OAK 16c
OAK 17	CAL 18	CAL 19	CAL 20	SEA 21	SEA 22	SEA 23
SEA 24	OAK 25	OAK 26	OAK 27	28	29	MIL 30c
MIL 31						

August

S	M	T	W	T	F	S
	MIL 1	TEX 2	TEX 3	TEX 4	KC 5	KC 6
KC 7	8	9	10	11	12	KC 13c
KC 14	MIL 15	MIL 16	MIL 17	18	19	TOR 20c
TOR 21	22	MIN 23	MIN 24	MIN 25	CHI 26	CHI 27
CHI 28	TOR 29	TOR 30	31			

September

S	M	T	W	T	F	S
				1	2	CHI 3c
CHI 4	BAL 5	BAL 6	BAL 7	8	CLE 9	CLE 10
CLE 11	12	13	BAL 14	15	16	DET 17c
DET 18	19	20	NY 21	22	DET 23	DET 24
DET 25	26	NY 27	NY 28	NY 29	CLE 30	
October						CLE 1
CLE 2						

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Birds

Continued from page 12

memory, to be magnified later."

I recalled my first look at eagles, during the summer of 1969, in Montana. As I hiked out of some woods toward a small pond, a pair flew through morning mist, over the pond, and into the shelter of towering lodgepole pines. I admired their beauty, size, and effortless flight; seeing them was one of the rewards of the moment. Such rewards can last a lifetime.

Leaving Quabbin, I thought of these surprises, the unexpected sightings that keep other birders and me going. In wilderness areas and cities, too, more of us are scouring the country, recording rare birds at an amazing clip. Who knows? A fork-tailed flycatcher or even a red-footed booby might be winging its way to Cape Cod this very minute. If so, the feathered wanderer won't stand a chance of sneaking through the ranks of birders undetected. □

Slow lane

Continued from page 10

in physics: *the lane with the fewest cars goes fastest.* This should be easy enough to remember, but somehow, in panic situations, drivers get gregarious and crowd together like a bunch of wheeled sheep. If you're driving in the slow lane, say, and the guy in front of you moves into the middle lane, you instinctively feel that you should follow. Resist that silly urge, slide in beside him on the right, and continue in this lane, for his departure will likely have opened up driving room. An added bonus (as you will soon discover) is that the lane with the fewest cars is usually the "slow lane," that is, the lane farthest to your right. Grasp this concept, and you will have mastered a basic truth of the torque age.

The second principle of decisive commuting derives from the ideas that this is a decade of variables and that we are born free: *the lane that offers the greatest number of options is the one to travel in.* If, for instance, you're in the fast lane of a three-lane highway like 128, how many options do you have? Only two (riding the median strip doesn't count). You can stay in the fast lane or move to the middle.

If you're in the middle lane, obviously you have three options (which is why so many drivers choose that lane). You can go right or left or stay middle. This is probably the lane that Ron Meyer uses. If, however, you are in the slow lane, you have four options. You can stay in the slow lane, move to the middle lane, shift to the breakdown lane, or start taking the on- and off-ramps.

The third principle to remember is that *merging from the right is always simpler, quicker, and safer than cutting in from the left.* You may have noticed that the cars in the slow lane usually don't have any dents. That's a good sign; the reason for their relatively pristine condition is that a driver on the right can see his merging fender better than the guy on the left can see his. You begin to merge right, you can calmly observe that your bumper still has a full three inches to go before it meets the bumper of the car you're trying pull in ahead of. The guy on the left, however, thinks you must be some kind of crazy person deliberately out to get him, so he slams on his brakes and lets you in.

This principle, compounded with the first two, suggests that the "slow" lane is actually the fast lane, particularly in heavy traffic; and this is the truth. Not only does it contain fewer cars and provide more options, but also it gives you a better angle for changing lanes.

The farther to the right, the better off you are. If taken to an extreme, *this* means, of course, that the best lane is the breakdown lane; it's true, of course, that driving in the breakdown lane is sometimes illegal (a solid white line indicates when it is against the law), which is why it is so rarely traveled, but these things have to be weighed against the overall picture. Is a ticket or an aneurysm of more concern to you? It's possible to use the breakdown lane and the ramps all the way from Quincy to the Callahan Tunnel — as I've learned through experience.

The fourth principle is one that many of us tend to forget in the heat of commuting, but one absolutely essential to the personal confidence necessary for making time. That is, quite simply, that *people are nice* (except in Providence). Motorists will begin to hate you as you swerve into the breakdown lane, but most of them will forget as soon as you are out of sight. Occasionally some dyspeptic soul who envies your daring but hasn't the gumption to use that lane himself will straddle the white line for a while, making things tricky for you. But just wait a few seconds, until it occurs to him that you may be on the way to the hospital or that someone at home may be sick and that you're racing to a cut-rate pharmacy in Revere. People make allowances.

This is also true when you are trying to merge from the breakdown lane back into the slow lane. People will think you're using the breakdown lane because you haven't been able to get out onto the main route since you came up the on-ramp six miles back. And, should you encounter a driver who's not willing to forgive and forget, don't let it bother you. After all, you're trying to get home, not make friends.

Having got the principles straight, we can now discuss a few particulars. Suppose you come from Pembroke, Norwell, or Hanover and have to take the Southeast Expressway into Boston each morning. You'll soon find that using the ramps to dodge on and off the highway takes the tedium out of the whole experience and adds a bit of spice to commuting. The first ramp that lends itself to this style of driving is at Furnace Brook Parkway (exit 24). Here you can pick up a half mile on your competitors simply by using the off-ramp, the rotary below, and the on-ramp. If you figure 20 feet per car in heavy, slow-moving, three-lane traffic, that's well over 300 cars you've just passed.

You can do the same kind of thing at Milton (exit 23), where a stretch of road runs parallel to the main route for 1.7 miles. And once back on the main drag, as you approach the heart of Boston why not use the East Berkeley Street exit (15), which runs parallel to the Expressway for a full mile? There's no law against it. Taking these three off-ramps should save you at least 20 minutes. When they spill lobsters on the road it could save your sanity.

Or suppose you live in Quincy and take 128 to work in Cambridge because you're afraid of the fires on the Red Line. At the big merge from the left out of Route 24 (Brockton, Fall River) if you swing in to the breakdown lane you may get an idea of how a flaky scat-back feels when he ignores the team wedge in the middle of the field and glides along the sidelines for a TD.

As you approach the big merge on the right from Route 95 and Providence, you can again use the breakdown lane. It is true that Providence drivers get furious when they see you coming up the breakdown lane, which becomes their on-ramp, but pay no attention to them. It serves them right.

This same technique of alternating from the slow lane to the breakdown lane as need arises can make towns like Dedham, Norwood, Needham, and Wellesley truly picturesque as you sweep through their outskirts with your blinkers going at 8 a.m.

Finally, suppose you're driving home at five o'clock after a particularly hard day at the crate company in Somerville and Kevin O'Keefe comes on the air talking about a three-car pile-up to the right at the Riverside exit. When Kevin recommends "stay left to get around it," swing right, ignoring the advice that all the other drivers are taking. Not only will this move give you a better view of the accident, it also will facilitate an obvious and necessary merge from the right when you arrive at the scene, a merge that you are by now trained to accomplish with dispatch.

It's true that driving in the slow lane will never get you elected mayor of Boston, but it will cure many of those nervous tics you develop after years of slogging along in the middle lane with Ron Meyer. And after a month or so of developing your technique, you may begin to feel like another New Englander who was put out by traffic and who spoke in memorable words on the subject:

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads to the Hub diverged, and I—
I took the one less traveled by,
And that has made all the difference. □

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Proper

Continued from page 8

into three cups of the still-warm bean liquid. Put the beans into the pot and pour the molasses mixture over them. Score (cut down, but not all the way through) the remaining salt pork into half-inch "slices" and nestle the cut salt pork into the beans, scored side up, so that it barely peeks above the level of the beans. Add enough liquid to all but cover the beans. Preheat your oven to 300 degrees and cook the beans, covered, for six to eight hours. You'll have to add more bean liquid from time to time, but don't add any during the last hour of cooking. If you run out of bean liquid, use water.

Personally, I think half-sour pickles are perfect with authentic baked beans, but then, I'm not a true Bostonian. I won't even suggest ketchup, though I have seen it done.

Boston brown bread
Makes two loaves

My recipe for this is from my grandmother's personal cookbook. The last ingredient listed there is "½ cup raisins if liked." This is how I know that my grandmother was a liberal at heart. Of course, *we* always made it without them.

1 cup rye flour;
1 cup corn meal;
1 cup whole-wheat flour;
½ teaspoon salt;
2 teaspoons soda;
¾ cup molasses;
2 cups sour milk (or 1⅞ cups milk with two tablespoons vinegar added);
½ cup raisins if liked.

For this, you'll need two empty one-pound coffee cans, a covered kettle tall enough to accommodate the cans standing on end, and some sort of rack that fits in the kettle bottom.

Mix together the dry ingredients and gently stir in the molasses and the milk (and raisins). Generously grease the insides of the coffee cans and pour in the batter. Cover the tops of the coffee cans with aluminum foil, tying strings around the cans to secure the foil. Set the can on a rack in the bottom of your kettle and add enough water to reach about an inch up their sides. Simmer this gently for about three hours, adding boiling water as necessary to keep the level up.

Take off the aluminum foil and dry the loaves in the 300-degree bean oven for 15 minutes before serving them. Open the bottoms of the cans (with a can opener, what else?) and gently push the bread out onto a bread board. Cut it into about one-inch slices to serve. □

Purcell's

Continued from page 8

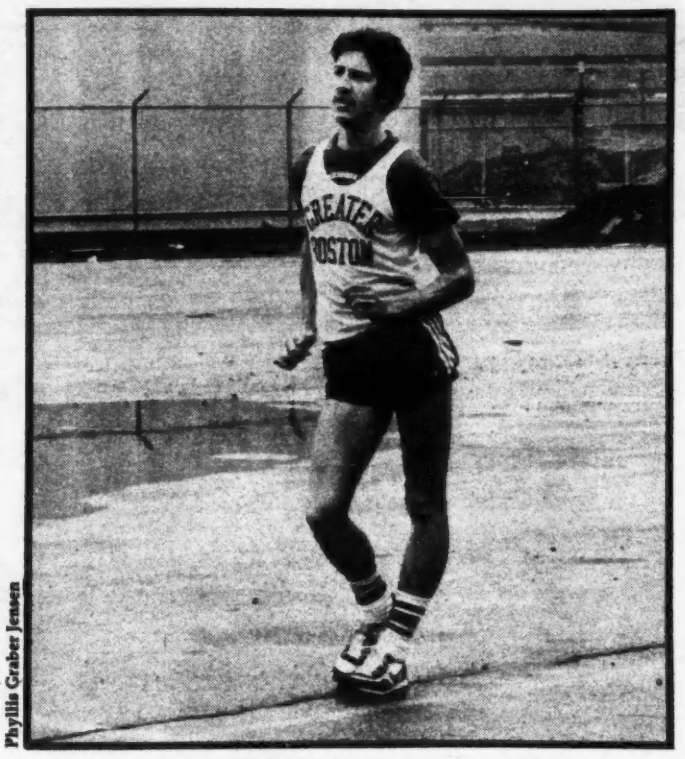
nuts. More nuts in the "double fudge brownie with ice cream" ($2.25). Did you ever wonder how a half-cooked brownie could be double-fudgy? I did.

So what do you got? Great bread, a fine steak, and rösti. Broccoli and sautéed onions for the table. The coffee is bound to get better. All in all, it's a meal I often favor, and I'll have it again, and often, now that I know not to order that other stuff.

The surroundings are ideal. In a town full of phony turn-of-the-century saloons, it's fun to look at a real one. Darker oak and less brass than at the revivals. Old plates instead of houseplants. The new owners have repainted the walls red, in honor of steak. (By way of further response to reader Ed Meek, who wrote in to ask why I write about architecture in a restaurant column: if culture has nothing to do with the taste of food, how come all the steak houses in America are decorated in red and black?)

Anyway, service at Purcell's was about right, except for the maître d', who said things like, "This will pop your eyes out," and asked rhetorical questions like, "Is this significantly impressive?" I was reminded of those tabloid teasers that tell you how to feel: "a gripping story"; and of tabloid photo captions that begin "Attractive Darcy Farrow," as though we couldn't see for ourselves that the model is attractive. Perhaps the pols need these cues to relate properly to the eye-popping, significantly impressive qualities of the steak.

Maybe what this town needs is a good tabloid restaurant critic who writes stuff like, "The steak was lying in a pool of blood. Was it nouvelle cuisine, or was it culinary murder?" □


Phyllis Graber Jensen

Walk

Continued from page 6

has to be arm-swinging fast — enough to produce some panting and at least a little bit of sweat. Many exercise advocates hold that an activity should drive the heart rate into a training range — somewhere between 100 and 150 beats a minute, depending on age and prior condition. But pulse-counting plans are rigid, a nuisance, and hardly infallible. Introspection may be a better guide: "Yes, this is an effort but no, it's not making me feel like I'm going to die if I keep it up."

Sedentary people of middle age can get an extraordinary amount of physical conditioning from ordinary brisk walking. Using 35 to 40 minute walks of increasing speed, a group of previously inactive men in their 40s and early 50s gained 28 percent in the standard measure of fitness (maximum consumption of oxygen) and lost 10 percent of their body fat over a 20-week-period. These results, obtained in a study at Wake Forest University, were better than the average for fitness programs among men of similar age. The crucial factor may well have been the frequency of the walks: four days a week. Many experiments with conditioning have relied on frequencies of two or three days a week and have obtained far less impressive change. It is fairly clear by now that to be effective for fat loss, exercise sessions should take place at least four times a week or, better yet, five or six. Because walking at this frequency does little damage (unlike running, for example) and can be done anywhere, it may prove to be a better type of exercise for weight control than some of the more athletic-seeming activities. (Specific exercises intended to trim fat off one or another part of the body don't work and aren't worth the bother, except for their ability to improve muscle tone a little bit.)

Fast walking does have its limitations, however. For some people, it simply isn't exercise enough. Conditioned joggers who are driven by injuries to quit running fall into this category, as do walkers who no longer feel physically challenged by their fastest stride. These people can adapt walking to make it more taxing. Obviously going uphill or traversing soft ground markedly increases the work, but not everybody has a mountain, a bog, or a beach nearby.

Carrying extra weight is another stratagem. Lugging 10 or 20 pounds in a knapsack increases the intensity of exercise somewhat. Walking with heavy or weighted boots can be quite arduous. Perhaps the most effective way to use weights, though, is to carry a pair of small dumbbells (two or three pounds at first) and swing or pump them up and down. This trick — described and promoted, with many variations, by Leonard Schwartz in his book *Heavy-hands* (Little, Brown, 1982) — can make walking at least as much of a workout as jogging and without the pounding that leads to injury.

Then, of course, there is race walking. You need to learn an unusual gait — which is taught in free clinics held once a month at various locations around Boston. The next one will be held at the Boston College track, Thursday, April 14, at 6 p.m. A race walk follows at 7 p.m. Wear comfortable shoes and be prepared to look conspicuous. □

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The Puzzle

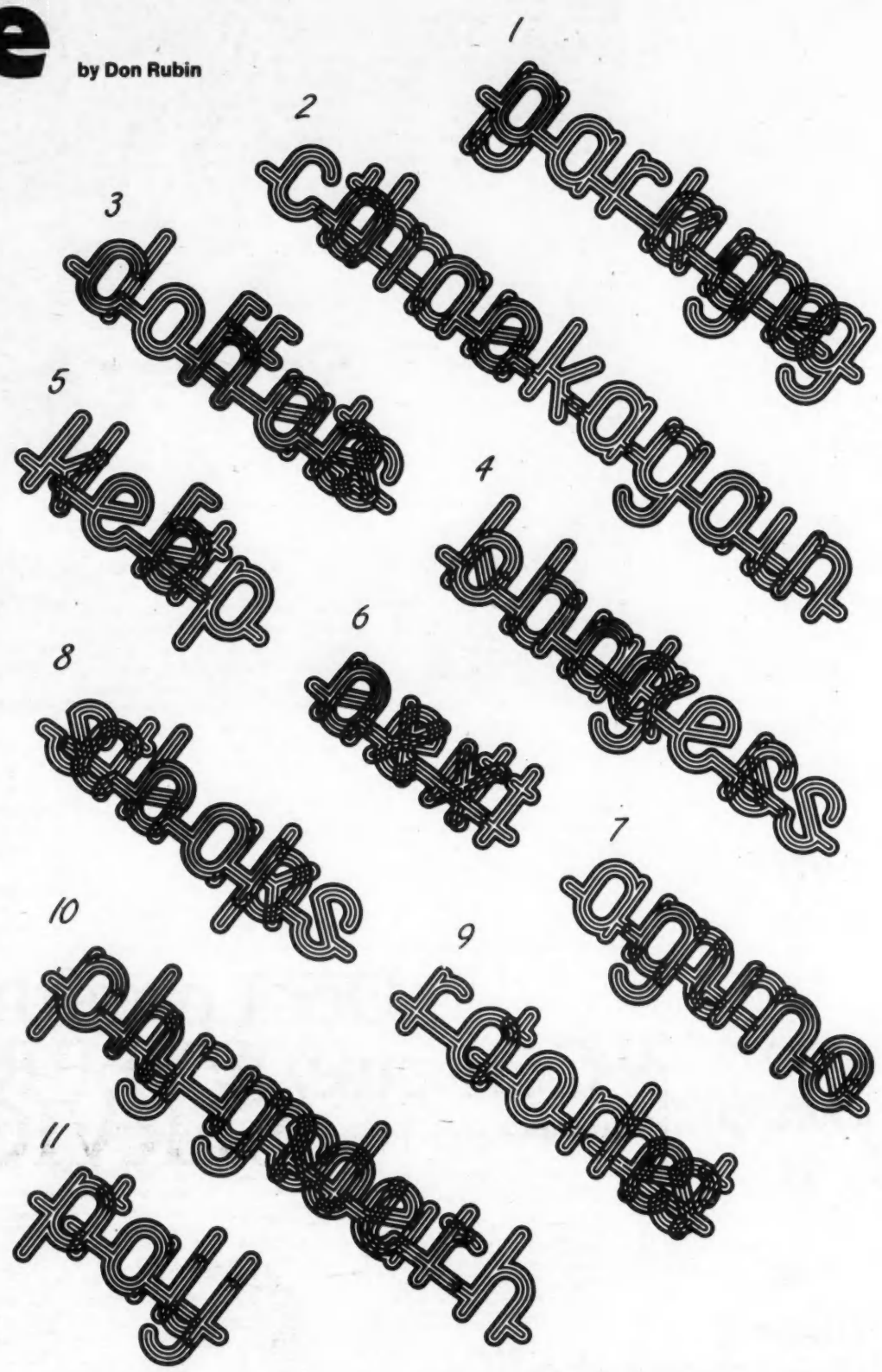
by Don Rubin

#336 Day lights

Signs that flash at night are puzzles during the day, on their off-hours. The neon at the right, which was designed to blink sequentially, now has one word on top of another.

We'd like you to translate a little light reading on the lines below.

1 _____
2 _____
3 _____
4 _____
5 _____
6 _____
7 _____
8 _____
9 _____
10 _____
11 _____



Rules

1) Prizes for solving the Puzzle will be *Boston Phoenix* Puzzle Winner T-shirts.

2) All entries must be received at the *Phoenix* office (addressed to Puzzle, *Boston Phoenix*, 100 Massachusetts Avenue, Boston 02115) by noon on the Monday following the issue date. *Phoenix* employees and their immediate families are ineligible.

3) In the event of disputes or ties, the judges' decisions will be final and arbitrary. We have only 10 T-shirts to give away each week, so when there are more than 10 winners we'll have a lottery.

4) All entries must be accompanied by the Puzzle page. When possible, the answers should be entered on the Puzzle page.

Name _____
Address _____
City/Zip _____
T-shirt size _____

Solution #334

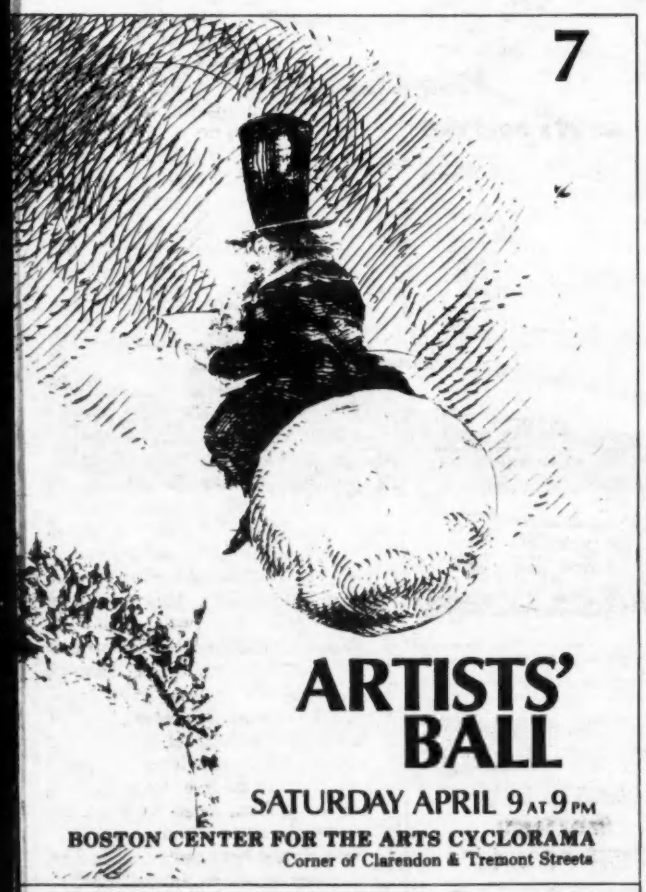
The 10 striped items were (in no particular order): a coat hanger, a punched data card, a mortarboard (grad's cap) with tassel, a flower, scissors, a needle and spool of thread, a pen and inkwell, a turntable and tonearm, a lit cigarette, and a comb.

Several people mistook the pen for a surfacing submarine, and the turntable for a doughnut or bagel (a bagel and tonearm?).

Only four — count 'em, four — entries came through *Stripe tease* unscathed:

1) Dianna Natos et al.
2) Alex Pappas, Milton (Most impressive.)
3) Ted Chaloner, Boston
4) Damien Marcotte, Somerville

Yours was handsomely colored, Jane.



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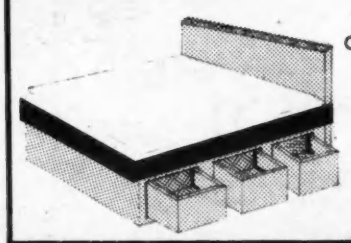

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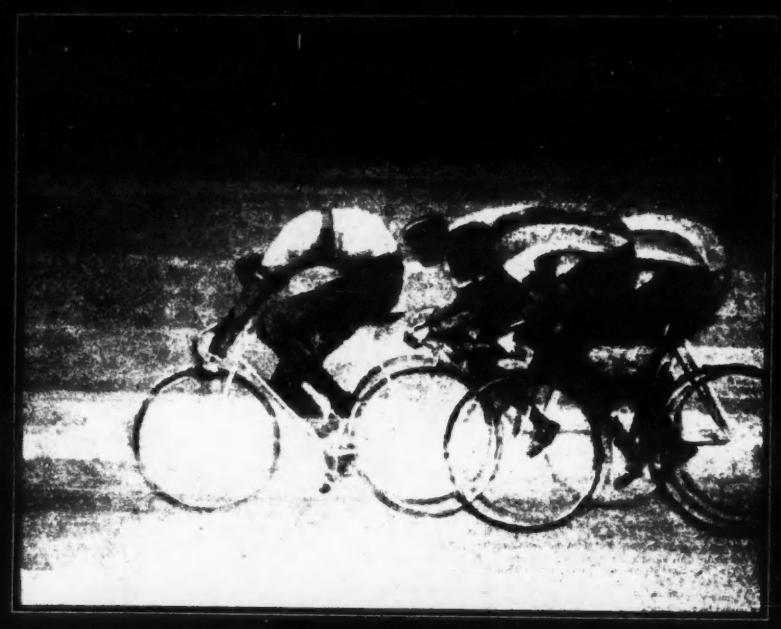

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THE IMPOSSIBLE CONTEST — The 2nd Challenge!

MALE FINISHERS (in order)
1. _____
2. _____
3. _____
4. _____
5. _____

Name _____
Address _____
City _____ State _____
Zip _____ Telephone _____

(in order) FEMALE FINISHERS
1. _____
2. _____
3. _____
4. _____
5. _____

No purchase necessary. Listen to WVBF-FM 105 for complete contest rules.

WIN $15,000!

GUESS THE FIRST 5 MEN AND WOMEN WINNERS, IN ORDER, IN THIS YEAR'S MARATHON

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HELP WANTED

The terms Male & Female are used for the convenience of the reader. Sex discrimination is illegal unless a bona fide occupational qualification is stated.

AUDITIONS

ACTING COACH
MICKEY COBURN BEAMAN, Director of The Acting Place, Inc., is coaching actors in audition preparation, advanced techniques, voice, & speech. 277-9560.

McMAHON'S
Chris Ralph
Kevin Tierney
HIGH NOON INC.
presents
SHOWNITE COMPETITION
Every Tuesday night beginning April, 1983
Enter the competition for cash & door prizes. Music, comedy, all types of entertainment
Prove you're a **STAR!**
for audition info, call
254-4899 1-7 pm
254-3832 6-11 pm

Warner Cable Production Male: teenage, street wise, punk type imm video project Joe 926-8669

Winter Company-Auditions, Positions, Information. Call 423-2966.

$4.00 CASH/HR.
Flyer Dist. Wanted. Apply between 4-5:30 Mon. April 4 at
Play It Again Sam's, 1314 Comm. Ave., Boston.

BOX MAIL NOTICE
Only bona fide replies to an ad should be directed to a Phoenix box number. The Phoenix is not required to hold, deliver or forward flyers or other unsolicited matter.

ACTING LESSONS
Qualified equity pro from 'Shear Madness' offers pvt coaching for pro and serious amateurs-particular attn to needs of ind student 282-4758.

ACTORS
Short independent film. 4 men in 20s, 2 middle aged men, girl in 20s, 2 women in 50s, little girl or boy. Expnses paid. Send resume and pix to APS Productions Box 3400

ACTOR
TV spot. A man to play Benjamin Franklin. Send pic and resume to Film Unit, Box 3494, or call 353-6933 or 353-3450.

Come to work for
STRIP-A-GRAM.
We are looking for a select few. Absolutely no nudity. We are a class act.
424-1007

Alexander. Technique-certified teacher, group & private lessons sliding scale. 353-1937.

ARTS MANAGER NEEDED
Full-time position at Lyric Stage Theater. Seek creative and innovative person. Send resume to Lyric Stage, 54 Charles St., Boston 02114. No phone calls please.

Aud for Whistlestop, orig mus. comedy pres. in assoc. with Needham Comm Thtr 7:30, Apr.12-13 Newman Jr High Central Ave Needham bring prep song and dancin' shoes for info, call 328-4650

Auditions professional music theater workshop 566-4498 (423-7462 M, Thurs only.)

BUTLEY
MIT Comm Plyrs. SU Apr 3 2P M&T Apr 4&5 7p. Rm 491 Std Ctr 84 Ma Av Cam inf: 482-4144.

Chamber Theatre Productions-Open Call, M/F actors, fall '83 National Tours, good salary. SAT, 4/16, 10am-4pm at BCA 557 Tremont st, Rm 300. 2 Contrasting pieces-1 Comic-total 3 min max. Bring pix + resume.

ENROLL NOW!
Spring session (April 4-May 27) at the Acting School, Boston Shakespeare Co. Shakespearean Acting with BSC's Artistic Director; Saturday AM, Beginning Classes; Scene Study; Voice and Body Training. Call NOW for information: 267-5630.

BTC SEEKING MEN
Little moon of alban pics+ res men 25-60 to 287 Beacon 2 02116 att. Nora Hussey

COOKS, WAITRESSES WANTED
Apply between 4:00 & 5:30 Monday, April 4th to
Play It Again Sam's 1314 Commonwealth Ave. Boston

HOPKINTON TO BOSTON MARATHON RUNNERS
Let us track your heart in this year's Boston Marathon.
A leading cardiac monitoring company needs your help in its ongoing scientific research. By allowing us to monitor your heart throughout the event, you'll be aiding the development of sophisticated, life-saving equipment. For complete information please call 267-2670, Pam Jones, Medical Administrator.

ADVERTISING SALES
Excellent opportunity for aggressive & successful sales pro. Must be self-starter; responsible. Apply in person 9 a.m.-noon, Tuesday, April 5 to William Risteen.

CREDIT ASSISTANT
Immediate opening for bright, detail oriented person with min. 2 years experience with collections process. Includes approving billing and setting credit limits. Excellent growth opportunity. Send resume and salary requirements to Dept. CR

TYPOGRAPHY SALES REP
Expanding department needs energetic self-starter with the ability to develop new accounts. Knowledge of typography and printing essential. Outside sales experience required, commercial typesetting sales experience a plus. Send resume and salary history.

NATIONAL SALES
Immediate opening for organized, aggressive and results-oriented individual with excellent sales skills. Ideal candidate will have agency and/or media experience and 2 years outside sales experience. Send resume and salary history to Dept. S.

THE BOSTON PHOENIX
100 Mass. Ave. Boston, MA 02115
Equal Opportunity Employer M/F

EXERCISE CLASS BY THE WORKOUT LOFT. FASHION SHOW BY TAFFY'S, DANCE PLUS AND GAZELLE. TUES. APRIL 19 7PM ADMISSION $5.00

FILM AUDITION
Unique opportunity. Canadian Production Co looking for exceptional, attractive actresses. Must have excellent figure. 18-30 years; for adult film series. No experience needed. Send resume + photo Encore Productions PO Box 762 Station A Montreal Quebec H3C2V2

DANCERS
Image productions seeks dynamic male and female dancers for night club production. Auditions to be held at The Palace Sat. April 16th at 12 noon for more info 263-8425.

ACTORS! SINGERS!
My students are working as actors and singers and are getting PAID as actors and singers in TV, theater, film, opera and club dates
Call Eleanor Lenke 267-1304

Multi racial actresses for three one-act plays for theater in process. Blacksmith House Cambridge, Monday April 4th 8:30pm to 10pm Call 354-5360.

ODT SUMMER SEASON AUD-Robin Hood. Dir Michael Poisson & Insect Comedy, Dir. Susan McGinley. 2-4 min non-contemp comedy piece-Aud appt & info. 522-4292.

Oklahoma- All parts open 4/10-3 to 7, 4/11- 7 to 10, No 5 15 Columbus Ave Beverly, Ma Call 922-0512 runs 6/2-19

SALARIED Staff positions 8 Production Summer Stock for teenagers. Musical Dir's, Tech Dir's, Costumer. Call Georgia Bills, 617-647-0353.

SINGER & DANCER
Auditions will be held for Mother Sweeney's Cabaret, which is a one hour & twenty minute musical supper show. This show will run nightly, except Mon, from July-Sept. THE GREAT HALL, QUINCY MKT, BOSTON. Bring resume & photograph to the Alexander Paris Room, at the GREAT HALL, QUINCY MKT, BOSTON, TUES APR 12 9AM TO 3PM.

TALENT/ACTORS
Profesional headshots $55 Holt Photography 492-7395

BUSINESS OPPORTUNITY

PRODUCTION TYPIST
85+ wpm needed for days or evenings. Must be professional and used to production work 864-5693.

RESUMES PRINTED
Retyped or typeset by COPY COP at 815 Boylston St. (opposite Prudential) 267-9267, 13 Congress St. (near State St.) 367-2735, 85 Franklin St. (near Filene's) 451-0233 260 Washington St. (nr. School St.) 367-3370. Selection of resume papers and matching envelopes. Open evenings and Saturdays.

FOR
Classified Display Rates
Call 536-5390

EMPLOYMENT OPPORTUNITY

BOOKEEPER
30-40/week for a Media Arts Center. Responsible for maintaining all financial records and accounts, data processing experience helpful, knowledge of accounting required. Resume to: Director, Boston Film/Video Foundation, 1126 Boylston St. 02215 by April 8, 1983

9 TO 5
Work for 9 to 5 Organization for Women Office Workers in its campaign for improved pay and opportunities. Earn good pay while raising funds from Mon. April 18 to Sat. April 23rd. 423-3253 for an interview.

A BRANCH MANAGER ?
Small business services company. Hungry go-getter will grow from ofc mgr to branch mgr, perm pt to ft. Must be smart, ready to work hard and hectic to grow with us. Marketing, mgmt, bkkeepng experience helpful. Send resume and letter to AMS, 37 Harvard St Brookline, MA 02146 by 4/11.

ROSIE'S BAKERY
Part-time counter positions available 354-1843.

Bookkeeper/sec. $6/hr 30 hrs. per wk(Tues-Sat) min-1 yrs exp-Send resume: Bedworks 15 Central Sq. Cambridge 02139

CINEMA BROOKLINE
needs a weekend cleaner Sat. and Sun. approx 6 hrs per day apply at Cinema Brookline, 111 Washington St. in Hearthstone Plaza Sat. April 9th between 9am and noon.

MOVIES-TV
Casting for new talent TV commericals, movies, dancers, singers. No exp. nec. INTERNATIONAL TALENT 535 Boyiston St. Boston, MA 424-1466. 10-4 M-F

Male Coll Grad for disturbed youth Harv Sq area Room for 10 hours per week. 868-0649

Masseuse wanted, experience preferred. High earnings, flexible hours. Relaxation Retreat 450-0192.

OVERSEAS, Cruise Jobs. $20,000-$60,000/yr possible. Call 805-687-6000 ext. J.-1953

OVERWEIGHT? We need overweight people to participate in studies of metabolism. This is not a weight control program. Subjects will be reimbursed for their participation. For information please call Tufts New England Medical Center, Div of Clinical Pharmacology only Mon, Wed, Fri, 10am-2pm.956-6997.

Part-time driver wanted, local pick-up, work flexible hours 367-3333

COPY MACHINE OPERATORS
Legal copy center seeks machine operators for 2nd shift Sun-Thurs. Apply in person Langdell Hall W145 Harvard Law School between 9 and 5.

Part time sales person needed for Newbury St. Mens Sportswear store.
Weekends mandatory. Experince preferred. Call Michael at 424-0200 from 10-6

Part-time secretary/clerk 367-3333

Pretzel vendor wanted. Call Missy at the bakery 742-4221

RECEPTIONIST PT typing req will wk hrs $100 per mo 7 to 9 hrs wkly. ABAYOMI, INC . 445-2127

SECRETARY
Hi-Tech Co. in Wellesley needs Secy for 2 Senior Exec. Shorthand pref. Resp include corp administrative, general corres. & accounts receivable supervision. Send Resume and Salary requirements to Box 3457.

SOCCER COACH
Person(s) needed to coach soccer to kids afternoon pay $6/hr Call immed. Somerville Community Schools 666-5700 x391

WANTED young energetic F for housekeeper & companion for slightly handicapped male. Live in or out & salary. Call 536-6155 anytime and keep trying.

We need healthy people who are taking female hormone replacement medication (such as Premarin) to participate in metabolic studies. Reimbursement provided for participation. For further info please call Division of Clin Pharmacology, Tufts New England Medical Center only Mon, Wed, Fri, 10am-2pm. 956-6997.

We need people who are being medically treated for anxiety to participate in studies of metabolism. We will study the effect of these medications on metabolic processes in your body. Reimbursement provided for participation. For information call Division of Clinical Pharmacology, Tufts New England Medical Center 956-6997 Wed 10-2 ONLY

WE WILL TRAIN YOU
Join MHHI Volunteer Night Counselor Team. Exc on-the-job training & supervision. Gain exper in halfway/corrections/counseling fields. $25 per 8 hr shift stipend. Some work-study & internship slots avail. Call 437-1864 today.

WOODWORKER
Small Cambridge firm seeks apprentice or intermediate level cabinetmaker.Call 354-1292 Tues-Fri, 9-11

CLERK/TYPIST
Work in a well-established residential group care facility for troubled boys between the ages of 14 and 18 which is located in Cambridge. This job is challenging and rewarding while offering plenty of opportunity for advancement. Excellent fringe benefits and starts at $8,100/year. Send resume and cover letter by 4/12 to: M. Radon Director Box 348 Boston, MA 02117. An Equal Opportunity Employer.

Work Overseas $20,000-$60,000 + bonus for info Call 317-839-1712 ext 357.

Experienced stitcher-sample hand for it. prod wk power machine ex nec call 262-8873

FIGHT FOR TENANTS
rights & candidates organizing fund raising, election wk. MTO/BTCO 367-6260.

Gardening strong man for heavy outdoor work. $4/hr mon-fri car nec 357-5220 days

GRASSROOTS ACTIVISTS
ACORN, the nation's largest grassroots organization, is hiring people with a strong commitment to social change. for interview, call 266-6504 10-1.

Growing company needs part time person for clerical work. Data entry on computer, light typing, near T. Ask for Ellen 227-2024.

HEALTH SPA
is looking for a few good masseuses cheerful surroundings excellent job for right person. Call mornings. 454-4131

LEGAL SECRETARY
wanted to work full time in pleasant busy law firm typing and office experience essential knowledge of the chineese language helpful. Call 742-6670.

WRITER NEEDED
Novice Filmmaker F 30's seeks to collaborate w/ creative writer. I've created several educ-enter multi-cultural projects for films/TV Must enjoy Black culture, be agressive, humanistic, poignant, willing to combine talents MARION 277-7035

SITUATIONS WANTED

WEAVER
Exp weaver for production weaving, must have loom that weaves 50" please call 262-8873.

Playwright seeks house sitting 6 months + to work in peace and quiet chris 492-7167.

RESUMES

MORE INTERVIEWS FROM PROFESSIONAL RESUMES. $9 & UP
150 OFFICES NATIONWIDE
BOSTON 423-2529
59 Temple Place, Suite 511
CAMBRIDGE 497-4988
Porter Sq.
2000 Mass. Ave., Suite 1
NEWTON HGLNDS 965-7780
34 Lincoln St., Suite B
QUINCY 786-7457
1050 Hancock St., Suite 101

Fast, Quality RESUMES
Expert Typesetting
METROGRAPHICS
6 St. James Av. 6th Fl. Boston (ParkSq.)
426-6594

Resumes & cover letters expertly prepared. Acoutype. 267-8063.

RESUME WRITING
Calti Co. Graphics, 547-4222.

DIRECTORIAL POSITIONS
Needham community theatre has openings for director, choreographer, vocal dir. & orchestra conductor for fall prod. of *Pirates of Penzance*. For info and appt. call 369-4964. Send resume to:
NCT
P.O. Box 242
Needham, MA 02192

SURROGATE
Mature, humanistic female to assist Psych-Med team treating male sexual problems.
Call 266-3444 for info

FIGHT DISCRIMINATION
9 to 5, Boston's Working Women's Organization concerned with wage, promotional and discrimination issues, is now hiring
Outreach/Fundraisers.
Training and benefits included
Call 423-3253

NEED MONEY?
HIGH BLOOD PRESSURE
Volunteers with high blood pressure, otherwise normal and healthy, to participate in medically supervised testing of new and existing pharmaceuticals. Good pay, lodging and meals are provided, ages 18-70. For complete information, call:
522-0303
MEDICAL AND TECHNICAL RESEARCH ASSOCIATES

REACH 390,000 PROSPECTS EACH WEEK WITH A
Phoenix Help Wanted AD
Call 267-1234
TO PLACE YOUR AD

BOOK SALES AGENTS WANTED
Your Chance To Make Big Money Fast
Sell How To Make Money Books by Mail. Start now part time or full time. As your Key Source — I'll supply you with everything you need to operate your own home business. Millions of potential buyers. Let's make money together. For full details send $1.00 to:
GOLDEN ENTERPRISES 639 SOUTH STREET NEEDHAM, MA. 02192 2BP3

99 RESTAURANT-PUB CHESTNUT HILL
Needs full-time experienced waiters/waitresses. Excellent benefits package. See manager 2-4 p.m. at the
99 RESTAURANT
in the Swiss Chalet Motor Inn
160 Boylston St., Newton
Equal Opportunity Employer

SIX O'CLOCK NEWS . . .
Skip it!!!
It's depressing. Read the evening paper on the subway instead — on your way to a fantastic part time job selling our beautiful Time-Life book series by telephone to East Coast customers. Schedules begin at 5 p.m. to 9 p.m. Mon.-Fri. Turn spare time into big money earning $4-$12 per hour. We guarantee a base hourly wage plus commissions plus bonuses. Air Conditioned office near State House on Beacon Hill. Ideal way not to interrupt your life. Call for screening interview at
720-0328
TIME LIFE

CITIZEN ACTION IN THE 80'S
MASS FAIR SHARE, one of the largest progressive grassroots organizations in the country is now hiring individuals to do fundraising, community outreach and to develop a citizens lobby that can shape and influence the political and economic decisions in this state.
Hours—1:30 to 9:30. $175-$225/week. Will train.
Call 266-7505
Between 9 and 1
Summer and permanent positions available.

VOLUNTEERS

BLACK VOLUNTEERS
needed for outpatient research study involving the response of black skin to sunlight. You must be between the ages of 20 and 30, or over 62; and be able to come to Beth Israel Hospital. Volunteers receive a free medical evaluation and $50 compensation. Please contact Dr. Michael Bigby at 732-6987.

ASTHMA
Well-paid volunteers to participate in trial of new medicine at Harvard affiliated hospital. Total time commitment of 25 hrs. over 8 week period.
For info call
(617) 323-7700 ext. 5123

VOLUNTARY ACTION CENTER-VOLUNTEER OPPORTUNITIES-WEEK OF MARCH 28, 1983-UNITED WAY'S VOLUNTARY ACTION CENTER: Open doors for yourself in the public sector. The Voluntary Action Center has openings for individuals interested in working with human services, health, arts, advocacy and other agencies. We need and will train interviewers for Thursday and Friday positions. Call the Voluntary Action Center at 482-8370 ext 214. LEGAL ADVOCACY & RESOURCE CENTER: This new program which is a central clearinghouse of information and referrals for low-income Greater Boston area is currently recruiting volunteers to staff the phones and work as intake workers and lay advocates with Greater Boston Legal Services and the Volunteers Lawyers Project. Call 227-2270 and ask for Carole Wagan for more information. NEWTON-BROOKLINE OFFICE OF CONSUMER AFFAIRS: Volunteers are needed to serve as third party mediators between consumers and businesses. A training in consumer mediation skills is provided. Call 552-7170 and ask for Min Cole. YWCA WOMEN'S PROTECTIVE SERVICES: Safe home providers are needed to provide a temporary, safe area for a woman and children for up to one week. An eight week training course is available covering areas of battering, crises intervention, options for women, legal issues, etc. Call Janet Cardillo at 653-4464. AMERICAN HUMAN EDUCATION SOCIETY: Volunteers are being recruited to lead tours at local MSPCA shelters. Volunteers must be available during the hours of 9:00 AM to 5:00 PM. Maximum of three tours per week, 11/2 hours for each tour. Call Barbara Easterday at 789-5345. Explore the possibilities. Call the Voluntary Action Center at 482-8370 ext. 214.

place IS VOLUNTEERS.
PROJECT PLACE NEEDS HOT LINE VOLUNTEERS. Trainings begin April 9th. Weekly supervision provided.
For more info call:
262-3740
32 Rutland St., Boston

WE NEED YOU
Place Runaway House is looking for volunteers who like adolescents. Place House provides crisis intervention counseling and emergency shelter to runaway youths aged 13-17. We will provide trasining supervision and experience in a supportive environment. Please call after 6pm 536-4181

AUTOMOTIVE

DOMESTIC

2 FORD F250 4X4'S + plows $4750 for both. Excellent condition. 598-2983.

70 Swngr 108km rns grat jst tuned 600 or BO 731-1573 before 2PM.

75 DDG DRT 56000 orig M/S Gd Cln Cond Runs well $1950 or BO Call 491-7586 after 6pm.

76 HORNET SPORTABOUT 66K mi 6 cyl auto ps rack radials rustproof $1500/bo 522-0744

AMC Pacer 1975 6 cyl 3 spd no rot no dents bucket seats very depend $825. 227-7862.

BOBCAT-1975-Moving-must sell! Reliable no rust a/c am/fm stereo Exc. cond $1600 neg 969-2571.

CHEAP WHEELS
Dodge Dart 1968 dependable, good tires and shocks, no rot. $400 625-8261 eves.

CHEVY CAPRICE WGN 1973-New trans. Driven daily $550 Call 329-3293 after 5pm.

CHEVY CAPRICE 1973 Gd run cond reg gas; new tires; bod fair $600 442-9784 Aft 5 PM

CHEVY Monte Carlo 1982 exc cond 19kmiles silver gray, blue int $6500 or bo 277-7912 ask for Bob please weekdays 934-0665 eves and weekends

CHEVY MONZA-1980-31K mi good cond 3,800 Call Bucky eves 232-7539.

CHEVETTE 81-2dr 4 spd rw defog Chapman lock 4 speakers 28K mi $3150 Bruce 289-6465 aft 5 pm

DODGE DART 1967-Stick shift battered but very dependable inspected. $300 Jory 354-0239.

DODGE Dart 1975 new transmission, tires, carburetor. Reliable 277-9468

Datsun 1977 B210 2 door 4 spd AM/FM caset. stro new muffler battery just tuned up exc cond bo 277-8677.

Ford Fiesta 1980 4sp, 25k mi rust-pruf 35mpg fdv exc body and eng $4200 or bo 625-9479.

FORD FIESTA
1978 Front wheel drive, diesel engine in excellent condition, complete repair history. $2100 Call (in Taunton) 824-0280 evenings.

LIKE NEW
Ford Escort Wagon 1982 like new with only 14,000 original miles. Transferable 24 mo. or 24,000 mile warranty that covers almost everything. Tan with matching interior. Reclining high back seats, rear widow wiper/washer, AM/FM/tape 4 speaker sterio. High gas milage and very dependable. $6095. Call 746-5575 eves after 6pm.

MALIBU CLASSIC
Chevrolet 1974. $1000 negotiable 100,000 miles, A/C, body and interior in good shape. New gas tank, new muffler, tail pipe. Green with white vinyl roof, 2-door call 923-0271 evenings.

MUSTANG GHIA 1980-Loaded like new 22K mi $3800 or BO 282-7425 after 8pm or wkends.

MUSTANG GL 82 very classy pspb autom white w/t-roof & many xtras incl 5yr/50K warranty only 12K mi.going back to school $7650. Phil 287-8142

OLDSMOBILE CUTLASS 1974 Excellent running cond AM/FM stereo cassette asking $600 236-1443 evngs.

PLY GOLD DUSTER 1972-New batt, 5 tires, good running condition, $500 or BO, Steve or Sue, 731-1673.

Plymouth Horizon 1979 Strd. trans good cond 58k miles $3000 244-8984 evenings.

PLYMOUTH VOLARE 1976, V/8, 4 door, good cond., auto., P.S., P.B., AM/FM stereo, A/C, cruise con., reclining seats $2800 or B.O. call 254-3313.

77 Triumph TR7 electric blue sht strps, tan int, slide sunroof, amfm ster tape, ac, 5-spd rstprid 53K exc mech+ body con mst sell fast as $3800 223-6848 days, 646-4693 eves/wknd

78 mg midget 36K grn boot & tonneau am/fm exc cond $4900 731-2266.

79 Datsun 210 under 36,000 miles, exc cond, undercoated, AM/FM & tapedeck, steelradials, $3900. Call 9-5 357-6507.

PORCHE 928
Porche 928 ,1981. 19,000 miles, one owner, carefully maintained $29,000. Weekdays 482-4100. Ask for Jerry.

AUDI 100LS '73-runs well, many new parts needs some body wrk. $1300 or BO. Call Judy 787-4371.

BMW 1979 320i Beige 4 speed blaupunkt recaro seats a/c sunroof alloy wheels 60K mi excellent condition Worcester 757-3512. Wkdys. 9-5.

BMW '77 320i-Mint, stored winters, have relocated, mst sell, $6750, 782-5311. wkends, eves.

BMW-79 320 lux pkg extras 42 k mi sport susp fm cass sacrifice $7600 John 484-0214

DATSUN 210-1980 33,000 miles 4 speed good condition asking $2700 369-2813 after 6 pm

DATSUN 260Z '74- $1900 107k Mi runs well, call Andy days at 256-6600x207 or eve 259-8010.

Datsun 280ZX + 2 1980 Cal. car automatic new tires flawless must see $9500 783-0855.

Mercedes 220d 73 rebuilt engine,alarm, a/c, 5000/b.o. 666-9797

MUST SELL
VW 75 good condition (from CA) sunroof, tape deck, best offer 628-4998 or 868-0917

Porsche 924 77, needs paint am/fm cass. 8 alloye handlg pkg. 64k $6500/obo. 603-424-2227.

RABBIT 1976 66k miles, 30mpg, well-maintained, $1900, call 426-6174 after 5pm.

Renault 1983 Alliance, white, 2 doors, 4 cyl, 4 spd, standard, call Mon, $5400/bo 332-5434.

RUNS FANTASTIC
TOYOTA CORONA WAGON 76-reliable, acres of space, lots talk, $1200 or BO, aft 5:30, 696-0259.

1972 SAAB 99 Rebuilt engine exc condition good body am/fm $1800 or bo eve 643-7667

SAAB 1972-96-tan, V-4, radials, am/fm radio, well maintained $1750 or BO. Call eves 963-3545.

SAAB 76 4 door excl cond must sell stereo only 61K miles $2995/bo 767-2631

SAAB 99LE 73- Yellow, fm stereo cass. Well maintained. no major rust. $2000 or BO 924-0915.

SUBARU DL-1978 2 door 4 speed 1 owner front wheel drive great in snow 30 miles per gallon regular gas carefully maintained radial tires am/fm cassette rear window defrost 60,000 miles $2800 Call after 6pm 484-8176

VW Bug 71-good condition new stud snows AM/FM low mileage. Best offer. 729-8320

VW Bug '74-Excel cond. 1 owner, recently rebit eng. New muff. $2000 Call 862-2183

VW BUS 1973-Body solid Michelis am/fm recent shocks $1200 Call 643-5957, after 5pm

VW BUS 1974-7 pas. std am/fm cas. stereo ex. cond. $2300 best offer 334-4918.

VW BUS/CAMPER '71-rebuilt eng, 29K mi, new radls, brks, muffir, $1600, 965-5052

VW CONVERTIBLE-74 63k miles $2000 excellent condition 232-7215

VW JETTA 1980-Silver gd cond 4 dr amfm stro cass 5 speed air sunrf bst offer 437-9734.

VW Rabbit 1975 4 dr auto tr. am/fm, new muffir & brak cyl fair cond. $900. 876-1438

VW RABBIT 1976, good condition, stereo cassette. 57K miles. Must sell $1700. Call 738-8086

VW Rabbit 1976 2dr hatchback 4sp, red gd rn cond, new parts 67K cheap must sell, $1700 day 732-1203, eve 547-2928

VW Sqback 71 for parts. Rusty bod,solid eng 40,000 on rebld $180 or BO 864-7798 eves.

MUST SEE
1977 TOYOTA COROLLA SP CPE 66,000 miles, am/fm, tach, new paint. Excellent condition. $2500. Call 924-0457 after 6 pm.

ONLY $1800
80 HONDA CB650C plexifairing KG RCK ADJ BCKRST darale oil cooler adult owner 933-1123

TOURING BIKE
Kawasaki 1981 KZ 1100 shaft Royal Blue, fully dressed, factory set-up, vetter fairing, trunk bag, removable side-bags, built-in chain lock, cobra alarm, remote pager, FM cassette stereo. 9000 miles, this set-up is ideal. Excellent for lo;ng trips, machine is very sharp and in mint condition. $3700 call Dan 890-7608 9-5.

YAMAHA 650 Special II 1981 5 months old, 2800 miles, adult driven, like new, some extras. $1700 Call 643-6626

Yamaha Seca 400 82 red 1000 mi Bell Star helmet $1750. b o Call 569-4448

AUTOMOTIVE SERVICES

New & used VW parts 884-6049. Rebuilt engs $350 w/ guar.

REAL ESTATE

APARTMENTS

$100 REWARD (if leased signed)-Apt wntd in Camb. 1 bdrm $275 htd OR 2 bdrm $500 htd (can share w/current tenant or not). F prof grad studt in late 30s, 628-9355.

Boston So End studio apt. Columbus Ave nr Pru heated $250 437-0686.

BRI-1bdrm H+HW incl no pets str pkg conv to T students welcome $360 av 5/1 783-0576.

Brighton 2 bdrm condo 4 rent several T, pkg avail $625 inc ht and ht wt. 253-1784-9.

BRIGHTON-2bdrm on T approx $440/mo incl ht avail 6/1 Call 738-8025 6-11 pm

BRIGHTON-apt available for the summer any time after April 15 furnished 1 bdrm in 3 bdrm apt near green line $226 mo 277-2273.

BRIGHTON/NEWTON-2 bd in hse, WW, Parking, near trans, no fee Couple pref. $450+ ht 254-5273

BRI-lg 1bd $335 232-0050

BRI-sunny 2bd $475 232-0050

BRKLINE/BRI-2 bdrm any bamnt off Bcn T Prv ntrnce patio garden nds wrk & clnng-gd fr cntrctr ownr 495 neg inc ht 738-1472 PM

BROOKLINE/BRI Most no fee. Sunny studios, 1, 2, 3, 4 bdrms. Nr T. Land RE 277-1660

APARTMENTS
All sizes and prices for now — 5/1. Great selections of nice, clean apts. Lease or no lease. Students are no hassle. Call the friendly professionals.
Boston Common Realty
425 Marlborough St., Boston
267-6191
1216 Commonwealth Ave.
Brighton
566-2000

TWO BED 5/1
Prk Dr-$500 studns OK 267-6191

"BEST DEAL"
Brookline-Pill Hill huge 3 bdrm owner occ home lge rooms just painted revarnished floors $700 immed occ $700 566-2000 RE

BRIGHTON PETS OK
Huge 2 bd nr Comm Ave & Beacon lots of light mod b & ktch d&d htd $500 BCR 566-2000

CAMB-NR HAVD SQ & T, gd location, 2 bdrm apt, prk, $560/mo No fee. 491-1759.

CHARLESTOWN-1st flr, 1 brdm,mod conv sec dep no pets $375 + utils call 391-4504

CHARLESTOWN Sunny large 1 bdrm w/ study oak firs lge mod kitch near T & park--many extras. $400 242-0684.

BOSTON-mins to/Waterfront-No fee all new 2bdrm, mod eatin kitch w/full appls. W/W $525 htd. -1bdrm w/dining rm, updated kitch. Refin firs W/balc. $400 htd. on T owner eve, wknds 889-3632, 566-6589

DORCHESTER
1 bedroom apt avail immed $380/month heat included call 262-9078

DORCHESTER 6rms $275 Many others! HOMEFOLKS 497-4300

Dorchester Ashmont 1 bdrm hthw inc 3rm $350 436-5044

Dorchester Melville pk-grand Lg 2bd din kit 2-lvrms frpl yard porch-solarium-pkng util sep $500 436-5044.

DORCHESTER-near red line nice 3 room apt with porch refrigerator $200/mo 361-3596

DORCHESTER-not on a quiet tree lined side street or owner occ building but still a nice apt. Huge with room to live and work in . 275-plus utilities 288-2055

DORCH-Lg clean 2 bdrm apt in owner occ quiet Victorian nr T view $450/mo htd 265-1256

DORCH-SAVIN HILL-xlge 1bdrm in owner occupied Victorian on quiet safe street. Hardwood firs, 2frplaces, porch, yard, offstreet pkg. Perfect for work & living space. Conv to red line. $375 htd 282-9155.

CAMB DUPLEX
7 rooms $500 like new!!! HOMEFOLKS Call now!!! 497-4300

E. BOSTON-Newly renovated 1 bedroom. $350/mo. inc heat & hot water. 1 blok for Blue Line. Call 569-6143

JAMAICA PLAIN
Lge 2 bdrm apt, eat in kitch, dng room, lvng rm, 2 pantries, $430/mo 522-8814, 524-7840.

JAMAICA PLAIN $250 heated - $350, 1-6 room apts Hurry! HOMEFOLKS Call 497-4300

Jam. Plain, mission Hill, RE Nousted 2,3,4 br apts. $350-425 Copley Bay R.E. 566-5009.

JP-2-5bdrm apt fireplace; stove & ref hardwood firs yard $350-550/mo 524-6044

MALDEN 2 bd $240 6 rooms $350 7&1/2 rooms redone duplex $475 HOMEFOLKS 497-4300

NEPONSET on busline 3 room luxury apt. $450 heated. By owner. 825-2976.

BOSTON-7 rms 2nd & 3rd flr rnvtd hse. Many unusal features. $650 htd No pets. 469-3255

SOMERVILLE 3 bdrm $300 Call now! HOMEFOLKS 497-4300

SOMERVILLE WEST-6 modern rooms first floor near Tufts available now $495 628-3136

SO SHORE-Wrkng nonsmkng F for apt must be-Xtra neat & clean gay or Bi welcome 331-6981

PARK DRIVES BEST & CLEANST
Immaculate stu/alc mod h&h $295 huge 1 bd hdwd firs $370 Great 2 bd $500 267-6191 RE

NR SYMPHONY!
Stu $265 1 bd $345 247-2354 RE

"NO LEASE!!!
Park Dr-Stu $295 1 bdrm park vu $375 2 bdrm $525 267-6191 RE

CHELSY- A beau 6rm all white w/nat wdwrk, hdwd firs just done, hg kitch, recessed lghts, $450 unhtd, no pets, 889-0548.

LEASE&NO LEASE
Brighton-Stu $320 1 bd $365 2 bd $550 some no fee 566-2000

AQUA RETREAT CENTER
214 Market Street, Brighton, Mass. 02135 • 617-787-3511

DEEP RELAXATION
INWARD EXPLORATION
MEDITATION

Free floating in the isolation tank promotes a sense of deep relaxation and well-being while providing an excellent vehicle for consciousness exploration. The everyday stress of mind and body dissipates and one enters a stress free world of limitless potential.

New England's only isolation tank center.

PLYMOYTH HORIZON '78-4 cyl, automatic, AC, front wheel drive, excellent condition 43,000 miles, AM radio, new tires. $3195. 890-6900 x395 until 6 pm, 891-5960 evenings.

PONTIAC-79 Sunbird automatic 41k mi. perf cond 1 owner 33mpg Reliable asking $3750 266-6991

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Guaranteed Classified
IT RUNS 'TIL IT WORKS

FOREIGN

1985 SAAB 96 No rust rebit sport motor new paint some parts Call eves 285-7078

1968 MGC good condition call Paul 262-3753

1970-BMW 2002 good cond. 1 owner all records 731-9506 eves $3,000 or best offer

1970 MGB only 29500 miles well maintained, original owner. Needs some bodywork. $2000 or bo. 332-4123.

1973 TRIUMPH GT6 6 cyl for spd+od wood dash excel body and engine $3200 646-4326.

1974 Volkswagen Dasher 4door sedan gd condition runs well $850 or BO 497-6356 today

1979 CELICA
Sporty red Toyota 22k miles stereo, rust proof, many extras meticulously maintained $5400 days 395-9525 eves 321-1637

1979 Lancia Beta Coupe 2000 2 liter, 5spd, loaded w/ options, luxury sports car. Call eves 6-9 and wknds 332-3124. $4950 firm.

1980 VW Rabbit 4-speed sunroof AM-FM Cassette, 43000miles $3900 Nancy 482-3075 M-F 9-5

1981 VW Rabbit Bronze 2 dr five speed transmission diesel excellent condition Jenson stereo & equalizer bar. Call 658-6113 afternoon or evenings.

1982 JAGUAR XJ-6
Sedan, fully equipped, only 7500 miles. 28,000 miles still left on warranty. Lease takeover or purchase. Call Jerry for details 482-4100.

74 Triumph spitfire/tarrific engine. Solid investment. A restorer's delight. Call MAT 889-8834. B/O over $1800.00

76 VW RABBIT
108,000 mi, very good cond, gas, std, 2-dr. $2500 or bo 734-3095

DATSUN B-210 (1976). Runs well. body in fair condition. Needs some repairs. Rebuilt engine (55,000 miles). Sell for $1150 nr best offer. Call 323-7687 (nights) or 472-2220 (days). Ask for Paul

DATSUN-B210 1976 automatic transmission, very reliable, snow tires, blue Asking $2000 Cambridge 491-7552

DODGE COLT 1975 (Mitsubishi) automatic GT 2dr good condition, exc MPG $1400 536-6886

FIAT 128 sedan 74-$300 Call aft 6pm 661-4874.

Fiat 1978 128 2 door, 4 speed, low miles, stereo AM/FM very clean in and out 535-2988.

FIAT-70 124 sport coupe, fast + classy, mechanically vg $700 or BO Adam 894-0473

FIAT 78 Super Brava 5 speed, cassette good body $1900 237-2304 days 623-3123 eves

Fiat Spider Conv 5spd exec cond 67kmi am/fm $2900/BO Call 536-7015.

GREAT BUY
HONDA CIVIC 1300 1981 Hatchback, excellent condition. 26,000 miles, 4 speed, am-fm stereo cassette, new tires. $4800 or best offer. 263-3084 eves.

Honda-1977 CVCC h/b ex. cond. new brks, auto trns,stl rdls, spr snd sys $2650 or b.O. 787-2854

HONDA 76 CVCC 4spd new breaks bat excaust & more very dependable $1100 566-4584.

HONDA 78 blue Wagon brand new engine very dependable need cash $3450 729-8268

HONDA-Accord 78 hb 5spd 50k fr.whl.dr am/fm excl cond $3200 neg 782-5272

HONDA ACCORD 77 Htch exc cdn 73K rblt eng, new brks, tirs, $500 stereo $3000/bo 245-8691

HONDA ACCORD H 81-Back 5speed 5400mi $4000 neg 617-329-5186 M Tu F after 6pm W Th Sa Su 8am-4pm 266-3000 M Tu F 10am-5pm Tom.

HONDA ACCORD LX 78 5 spd am/fm new trans brakes clutch muffler $3200 254-8575 live mess

Honda Civic 1976 low mi very good cond $2500 bo. Dodge Aspen 1977 slant 6 eng. good cond $1200 bo. 547-6100 days, 783-9813 eves.

HONDA- Civic-HB 79 blue mint cond 24k automatic a/c $3950 268-5664 days 666-9621 eves

HONDA Prelude 79 red/beige 5 speed, am/fm, new battery+ exhause, reg gas runs great $4500 661-0702

Mazda 626 1981 Luxery model 17K mi 4 dr grey all options very clean well maintained, like new must sell $7500 or bo 362-8089.

MECHANICS SPECIAL 71 VW5ORBCK 4 new Mich radials, 1 1/2 yo battery, good body. Need to repl engin (has seized) $275 BO 578-4474

SUBURU 81 Wgn DL 5sp, am-fm, ac, rd, low mi, pinstripe, excel cond. $5850 969-7622

SUPERBEETLE-74 Restored Kamei front spoiler new engine Brakes recently adjusted New paint job No rust on body Chip guard applied to nose of car prior to paint job Tires in good condtion plus snow tires Rebuilt transmission still under warranty am/fm cassette stereo with Pioneer speakers 359-8139 $3500 or best offer

TOYOTA COROLLA LIFTBACK SR5 80-Red w/grey 5sp 7 tires on wheels a/c loaded am/fm rustprfd asking $4900 Call Days 879-2603 wknds/eves 566-6559.

TOYOTA COROLA '78
Liftback-am/fm, New start, frnt tires, 5 sp stand, rw/df&wiper, runs well, $2675 eves & wkends. 965-9791.

TOYOTA COROLLA WG 76; 100 KMi good cond; snow tires excell trans; standard; 1400/BO 259-0769 after 7pm

Toyota Corona Deluxe-'71-4Dr 4Spd-Well Maintnd-87Kmi-FM/Tape-Best Offer - 442-0172

Toyota Tercel Deluxe 82 mint alarm rustproof 2 year warrantystereo radials 7000 miles Steve $5900 328-7495,479-2357.

MUST SELL
TRIUMPH TR7 1980 Brown convertible, 30th anniversary edition, mint condition, luggage rack, Bosch fog, lights, AM/FM cassette stereo, 5 speed. Must sell $5500 or Best offer. Call 881-1777 after 7pm.

TRIUMPH TR-7 75 blue gd cond am/fm ster cass compit repair history exc cond Best Offer 696-0450, 721-2230

VW SQUARE BK
1973, blue, fuel injection. Very low milage on rebuilt engine. Several new parts. Body good. Asking $1100 587-1388 or 722-2439 days.

VOLVO 144A 1968-Low miles, good mech, AM/FM, rebuilt trans, steel belted radials, new parts $1895 BO. 969-6137

VOLVO 1966 122 ll blue. Beautiful body. New parts. $1950 work 451-0459 home 247-2648

VOLVO-74 144 4 dr automatic power steering/brakes low mileage body excellent 522-2818 BO

VW 1791 Bug. Brand new clutch, brakes, trans. No rust. Semi-auto. Rebit eng. $900/BO 864-6914

VW 73 Bus-needs minor work new tires paint no rust/dents $850 267-1443 or 283-4325

VW BUG 1973 NEW clutch tires front end brake syl cv joints body fair cond dependable $1500 call JOE 782-4509 eves.

VANS & TRUCKS

66 Dodge Step Van, Newer slant 6 english, automat. camper or 4ood business stou, ref, sun R F.cive in it!$1500 282-2265.

70 FORD F250 crewcab pickup 6Cly, auto, 4dr/6seats + 7' bed good wk truck. BO Bill 864-8922

77 Ford E150 exc cond, customized, must be seen. $5500 nr bo Roger after 7pm, 894-5588.

'77 GMC 14-moving van auto ps/pb reg gas dual whls roll up dr drop dwn tail gate 59 th mi campr pkg$3995 453-9002

DATSUN Pickup 1975-Longbed. 86,000 miles, AM-FM, cap, some rust $1750 862-3745

Ford hi cube van 1977 AM/FM tape power steering power brakes automatic needs a little work good transportation. $1600 call 482-2245 9-5:30

FORD-van 78 14 ft parcel deliv E350 rollup door good cond low miles 232-7882 days.

VW-1981 Pickup am/fm 40K runs great fwd other extras BO over $3900 696-5359 eves

CYCLES

1972 CL350 Honda rebuilt motor with 500 miles good condition $650 call Tom 522-8438

1977 Honda 550 4 cyl. exc. cond. low mi comp minc history $1200 Bob Chase 784-5617.

1980 50E class A bike must see $1200 325-4309.

1981 HONDA 500CX Shaft, water cooled, 1000 miles. Must see. $2000 or best offer. 547-2550.

1982 HONDA MB5 exc cond 98mpg 900 mi 7 mos Red Rack must sell call 734-7392.

1982 Yamaha 550 Seca 3500mi exc cond spring tune eye grabber $2200 Shaun 327-1417 eves

BMW 750 74 good condition wdjr fr enduro bags chains etc owned by older man $1700 247-3043

SUZUKI GS400 76
20Kmi, elec start back rest rack good shape $400 or bo Mike 855-2911 353-0185 eves

HONDA 400-4 1975 10500 miles just tuned excel cond $800 Call Rick 232-7996

HONDA 72 CL 350. Black faring, crashbar w/ pegs. Nice cond 12k miles. $395 firm 259-9309.

HONDA 750F 1978-Mint garaged and adult driven very fast ask $1800 427-7291 782-0117.

1967 all custom Bonneville less than 2000 miles on total overhaul $1000 call 986-7256.

Moped '77 Peugeot 104 1000+ mi. Perf cond, himt etc fine hvy dty Bike days 482-6754.

Moped 81 Vespa exc.Condition tuned up & ready to go Please call 356-4603. 500 or bo.

"GREAT VALUE"
Brighton-walk to BU mod apt d&d rf deck elev grt sun "incredible" at $550 BCR 566-2000

NR SYMPHONY
Great selection-stu 1&2 bdrms students OK lease & no lease Bos Com RE 247-2354 267-6191

BOSTON $295
2-3 bedrooms, new decor! HOMEFOLKS Call now 497-4300

2 BDRM-ALLSTON
Avail May: summer sublet or 1yr. lease. A/C, free pkg, 1 blk 2 T. Lndry, dshwshr. $560 783-2244 keep trying/AM best

2 BEDS LEASE & NO LEASE
Great selection: 2bd Bos Brk li-nr hosp $525--2bd Park Drive $550--2bd Marlboro St. whole flr 2 frpls $650--2bd all new d&d w/w $700--2bd 1&1/2 bths riverview $800 htd BCR RE 267-6191 326-1829

ALL BU area charming 4 bdrm house w/yard. $1100. 232-0050.

ALLSTON - BRIGHTON all sizes - affordable prices!!!! HOMEFOLKS Call now!!!! 497-4300

ALLSTON-Sunny 4 bdrm apt avail immed $750 includes heat, Call Jessica days at 232-8200 x 332, eves & wknds 227-5043

ROOMS & APTS
$70-$90 A WEEK
W/W carpet kitchenette 262-1771.

NATURAL BEAUTIFUL AREA
NON-SMOKER ONLY
Very attr. lg bright room in house. Nice area of J.P., Boston by 260 acre Arboretum & pond. Good for indep responsible person 25-55 who enjoys reading, quietness, and requires a neat stright. private smoke-free place. Own phone, TV, lg shrd. kit, semi-privt entrance. Conv shopping, parking. No pets. Safe walk to MBTA Green or Or. lines. $58/wk. util. incl. Month's sec. dep., Refs. Longer-term. Independent but pleasant person, please call 522-0056, lv. message.

BOS NU Stu $285 232-0050

BOS/SO END-1bdrm w/w carp, sec owner occp build, close to T $475 htd, 266-5971

BOSTON E 4 rooms $330 clean & safe laundry service no lease much more 569-2329

BOSTON-Lg 5 rm apt in owner occ 3 fam mod K&B refinished floors fresh paint no fee $425 + ut 782-0117 427-7291.

Boston-nr Longwood Hospital area. Studio $325, 1bd $375 htd, hot water pkg no fee. 277-9044, 876-2899.

BOSTON SO END lg 2 bdrm renov $550 w heat, large 1 bdrm $350, studio $225 incl utils. 266-8822

APTS. WANTED

$150 REWARD
Seek nice 1 bdrm apt HARV SQ alng occup excel ref $325/mo pref 2 rms & kitch 492-5422.

Seeking 1 or 2 bdrm apt in Cambridgeport for 6/1 or 7/1 964-9056 or 964-0058.

SEEK NEW HOME
M prof 35 respon. seeks 1 bedrm apt in Cambport for 5/1 or 6/1 call 492-5989 eves

COMMERCIAL SPACE

Country Inn-Berkshires. Very low price $50k. Nds much wrk but vry solid structure. 18 rms-pool-liq lic-2 bars+ more owner fin poss. 522-2756 David.

Office fr rnt in Camb Cent Sq to progressive organizatn shr mtg rm 80 htd 491-5080

SHOP SPACE
Rent $110 mo,. utils no chg approx 400 sq ft. Vernon St Som. Secure bldg loading doc 623-3259 leave message

HOUSES FOR RENT

ALLSTON
Single family house near BU 6 bedrooms living room dining room pantry kitchen 1 1/2 baths working fireplace yard and parking Avail 6/1 Call owner 232-0963

BROOKLINE
Large sunny dup on MTA 4 bdrm 2 frpl rf-dck sky light exposed brick $1200 232-7215

RENT-A-HOUSE: Wide selection, all areas & sizes, nr T, low rents. HOMEFOLKS Call 497-4300.

SOM-3br-2bth-dplx-fr-lease-$485/m+util-study-mod-ktn-lr-prch-yard-prk-Olson-864-1111.

HOUSES FOR SALE

BROOKLINE
Large sunny dup on MTA 2 frpl 4 bdrms pkg sky light exp brick $185K 232-7215

CAMBRIDGE prestigious location, Cambridge Belmont line.Brick split level abutting golf course 3 bedrooms, 2 bathrooms, study, family room, 2 fireplaces and attached garage. $200,000 call Century 21 Conti Realtors 484-7484 or 484-1000.

Maine house, barn, 5 acres. Nice cond. $33000. Financing possible. Owner: 491-5318

PROVINCETOWN-West end income producing residential property 3apts 2-2bedroom, 1-1bedroom totally renovated 1981 new wiring+plumbing seperate utilities $85,000 Spencer Real Estate 1-487-1071

HOUSEMATES

THE ORIGINAL!! MATCHING ROOM-MATES!
Looking for a roommate? Register now at MATCHING ROOM-MATES INC, the original and most experienced roommate service, serving the public for 17 years. 251 Harvard St Coolidge Corner Call today!! 734-6469 or 734-6484.

ALLSTON-1F or 1M non-smkr wntd IMMEDLY 4 grt 4-bdr apt. 200/m0 inc utls. 783-0409.

ALLSTON M OR F
To share house near harv sq available 5/1 $145 + util call after 6pm 782-8224

ALLSTON-Near Cambridge, 3M 1F seek 1F for 5 bdrm house. Large yard, free parking, $160+ heat & utilities. 254-8785

ALLSTON-safe location house nds F/MC 4 semi-coop home free pkg nr T 787-9276 9-9pm

ALLSTON-2 hsmts wanted fr 5 b-room ind hshld close to T 150+ Call 254-4218

ARL-2M prof seek 3rd (24+). Large house, quiet st. near park + T.$250+. No smoking, no pets. Day 272-7070x649 or 661-1840x2345:eve. ,643-4044

ARL 2M sk M/F 25+ to share 9rm hse 2 firs,2baths on MBTA 215+util Carl or Jim 643-8427

ARL 2 prof m sk 1 M F or cpl for 7 rm apt nr T, 220+util to share friendly meals, porchs,frpl, washer,dryer Call eves 648-3454.

ARL CTR-3M1F sk 1F for 19 coop hse. Shr meals, chores, etc 190+ 641-1708.

ARL HGHTS-3rd for lge gracious hme. May 1, prefer 30s nonsmk. Bdrm + study $360+utils. Call eves, 646-0959.

ARL HTS lg vict hse independent, garden, wood stove, resp people dogs 646-0321 Avail 3/1

SUBLET ARLINGTON CTR-M/F to join friendly semi-coop big room, house & yard $160+ 646-4757

ARLINGTON 16M 1F seek M or F to share spacious house 1 block from public trans. $191 plus utilities. Call 646-8391 M-F after 6:30pm weekends all day

ARLINGTON 2F, 1M seek 1M, 27+ to share spacious Victorian duplex near park, T, and Spy Pond. Parking. $225 ht included. 648-4351 eves. Avail now.

ARLINGTON HGHTS 2 rooms + bath now, May 1st another room avai in nice area 648-2531 John

ARLINGTON-M30+ sought by 2M 4F to join our friendly stable co-op home. Share meals, chores, conversation. Spacious house on quiet st., near T, Spy Pond, tennis cts. $180+food No smokers or pets 643-6951, or 643-6952.

ARLINGTON-prof M 28 sks prof F/M non-smkr for roomy 2 br apt in house nr Center T $262.50 util no pets 641-1791

IT'S THE LAW

You cannot be denied housing because of race, color, creed, sex, nationality, age or marital status.
Equal opportunity and fair housing laws guarantee your rights to consider any home or apartment that is publicly offered anywhere.
Know your rights. The law is on your side.

Greater Boston Real Estate Board
84 School Street, Boston, Mass. 02108
(617) 523-3100
CONTACT US FOR INFORMATION

ARLINGTON- wanted, 1 M, nonskr to share house nr T with 3 prof. No pets $250 util incl 646-2330

ARLNGTN-SPY PND
Theoretically prof. M, 25, w/2 cats seeks neat non-smoking M or F housemate 22-30 to share half a duplex (backyard, woodwork, etc.) $300/month + utils. 497-2745 days 641-1298 nights/weekends.

Belmont-2 F/M late 20's for 3bdrm apt w/F + cat. Near fresh pond,bus to Hvd Sq. $250 includes heat. No cigs. 5/1. 484-8746. Be persistent.

Belmont-3F sk indep M/F 25+ to share large half house. 187.50 + util 484-2991.

CAMB. area-coop forming. 1M + 2F (30-45) + child (7) looking for M/F or single parent + child. Semi-veg, no smoke, share food/meals/chores. 926-2907

CAMB fresh pond creative energetic M+F sk 3rd 20-26 to share roomy apt in safe nbhd Porch, bkyd w/pool. Semi-coop, some granola $240+ call after Mondsy 876-3281

CAMB-New 3-story twnhse, dw/d, M/F on 3rd flr w/skylght, $350+utils, 576-1606.

CAMB-Quiet indep sensible, probably 25+ working. $150+ sec dep. Porter Sq. 547-4540

Cambridge/Allston housemates, avail apr & May nr Hvd Sq lg hse & yd $200 782-0302.

Cambridge group seeks roomate(s) for room with private bath between Central and Harvard Sq. Washer and Dryer, Dishwasher and garden. $280 single $320 couple. 864-6875.

CAMBRIDGE Porter Sq in lge Victorian hse. 2 kit, 2 baths, $225 inc utils. 628-5465 let ring.

CAMBRIDGEPORT
seeking working F 25+ to share 2bdrm apt. $250/month+ sec. dep. does not include utilities. 497-4003, keep trying.

CAMBRIDGEPORT Semi-coop veg. 1M + 1F sk 1F 24+. Cozy apt. No pets $131 + 876-1076

Camb-Som line nr Hvd SQ-spacious rmavail. in indpt. hshld of 2F 1M 27+ bay wndws, wd flr porch garden W&D 250per month ll. 628-9027

LEX-Lg sunny rm for F 26+ indep respon quiet neat. Bus to Camb 2 acres no pets $175+ 861-8737

LINCOLN- M/F in 3 br home, frpl. Acres, screen porch, xc-ski $350 Joel 259-0753. Lv msg.

LINCOLN-1F 2M seek prof late 20s-mid 30s (pref f) to share indep nonsmng contemp house spacious country setting avail 5/1 $310/incl 259-9819

Marblehead nice rm. w/refdg., sink lt. cooking, tel. priv. entry, on bus line. Walk to beach, stores and bikes avail. pkg. Prof. or Bus. W prefd. $45/wk. call 631-5335.

MARSHFIELD-GWM 40s will share modern 2 bdrm condo off x-way $250 for all only sober serious 837-9240

MED-ARL rm in lg hse. Frpl,piano,hg yd, pkng,wtd sep fd, priv,friendly. 225+ 483-8159

MEDFORD 30+ M/F desired . Roomy Vic house, share meals + equity, beaut yard, conven to T and lake. $140/mo, no smk 483--1796 or 483-5116 aft 6.

MEDFORD-3M 1F seek F lrg hse friendly ind yard porch prk near T quiet 125+ 395-2505

MEDFORD nonsmoking household needs 2 rmts rent 170-200 incl utl 396-3285 wk 547-1148.

Medford-quiet non-smkr M or F to shr vry lg attrct hm w/2m + 2 F ind lvg alt sorry no pets $200/mo + util. 396-9070.

MEDFORD, W. 3F seek 4th 25+ for 7 rm hse near 93/16. Nice, quiet area, $200. 391-0842.

NEWTON CTR-Seek M or F for spac master bedroom suite with private bath and sunken tub in shared cedar and glass contemp home. Surrounded by forest, cathedral ceilings, lvrm, dr, reading area, lg kitch., frplces, 2 sundecks. Luxury lvg $460. 566-7402

NEWTON F sks F, quiet, frndly, mature 26+ for attr apt in house. Lrg bdrm, yrd, near T, woods, stores. No cigs, pets. $225+util 965-9815.

NEWTON HGLNDS-Cpl w/daughter sks indiv. 25+ to shr friendly, clean environment. Pref. semi-veg. No smk or pets Nr T & hiwys. Wood ht incl. $200+ u Call 969-0954

FRIENDLY COOP HOUSE
in Newton Highlands seeks 1M with part-time child (or male wanting 2 rooms) for 2 rooms. Share meals, chores, good times. Spacious old Victorian. Near T. Sorry no pets. $290 including utilities. 332-3901after 6 pm

NORFOLK sports-active prof M looking for anoth prof 28+ to share 7-rm country home. Veg garden, wood stoves, sun deck, washer/dryer, large yard. Easy access to Boston train. $225+ share util. Avail 6/1 call Arnie Day 267-8710x40, night 528-9570

NORWELL housemate needed to share large private farmhouse non-smoking semi-veg M or F. Call 659-4275 or 2093.

JAMAICA PLAIN
3f, 2M seek M for quiet independent household nr T + pond $164pl utils 524-0502 May 1

WATERTOWN-4 GM sk mature enthusiastic 5th to live in supportive house. June 1 923-0695

WELLESLEY-NS 28+ for hse, fp, w/d, n/Pond 2 rms + bath $275, 3 rms + B $350+ util no cats because of birds & squirrels. Call Tony 235-2082.

WEST NEWTON 2M 1F looking for 1 F prof 25+ for independ hsehld wshr pkng no cigs or pets close to trans $142.50 +utils day 1-264-4855 even 964-2194

WEST ROXBURY 8 rm house near T shops nice loc seeks 2 rmt $140+ utls 325-4072 evenings

WESTWOOD-Rte 1A 3 prof M sks rmmt for 5 br house. Mst see to apprec on bus rte nr comm rail; $210+ aft 6 pm 329-2411

WINCHESTER M or F 27+ non-smokers share large house 1M 2F near train, woods. 729-5691

WOBURN-Indep & friendly M/F to shr lge hse w/frpl, pkg, w/d. $125 +utils, 935-3185.

INVESTMENT PROPERTIES

PRIVATE SALE
EL PASO, TEXAS
40 or more acres. Salesmen on site getting 2000 per acre. I will sell direct 1000 per if you or your investment group take at least 40. If downpayment large enough I will finance at 1 pt below Bank. No sale unless you personally visit this fine land. Paul Lucas, Box 35, Magnolia, MA 01930

MATCHING ROOMMATES
Looking for a roommate? Register now at MATCHING ROOMMATES INC, the original and most experienced roomate service, serving the public for 17 years. 251 Harvard St Coolige Corner Call today! 734-6469 or 734-6484.

ALLSTON
Seeking mature, responsible person for one room in a lovely, modern home occupied by a family. Convenient to local colleges, shopping and MBTA. $225/mo utilities included. Available April 1, 1983. Ask for Andre, 783-9270.

ARL AREA GWM rmmt wntd priv home me 46 levl & beer type 6'6 Rel only U 28-35 646-0303

ARL-CAMB-M,F+cat sk respons. creativ F for indep livng - 3bdr porches+pkg. 167 + util 646-2129 avl 3/1.

Arl F(24+) wntd to share lrg sunny apt. w 1 F + 2 M. semi-indep. hshld. smkrs. ok 165 rent. Small bdrm, but big hearts. 643-2399.

GREAT PLACE
ARL HGHTS Prof F 23+ for 2 bdrm share w F + dog hv grdn + patio near T 262+ 262+ 646-6586 after 8:30 or 262-9379 lv msg.

ARL HTS- 2 responsible grad students seek 3rd to share 3 bdrm on T line. Non-smoker/ no pets. $130+ heat + util. 643-8461 after 6pm. Avail now.

ARLINGTON
3-story townhse, 3bdrm apt, 2 bdrms open, Avail Immed. $225+utils, Nr T, 876-2899 leave message.

ARLINGTON-Prof F sks F 22-27 nonsmkr 2 shr spacious sunny 2bdrm apt nr T $250 + util call 643-8195 eves 890-1100x667 days

ARLINGTON; SPY POND: Graphic designer seeks one professional person for aesthetic townhouse apart.-fireplace, solarium $350 + util. each. Near Mass Ave. bus and rt 2. Non smokers only call 641-1868 or 868-9600 x406 (days)

ARLINGTON-Woman wanted to share spacious house with 5 profs/students 1 block from Arlington Center and Spy Pond. 1/2 block from 77 bus. $145 + utilities. Call evenings 648-8029

ARL M rmte wntd to shr spacious coed hsehld. Must be 24-29, neat, prof, rsphsble. Rent $160 + utls. Nr T. Free pkng. No pts. 641-0680 M-F only 7pm-9pm. Avail May 1

ARL-spy pd prof F 25+ sks F to share lg apt nr RT2 and T $235+ day 275-1000 ev 641-1418.

BACK BAY-2 rms for M or F in 3 bdrm apt w/1M avail mid-May, clean-good locale-$220/m call 266-0717, nights

BACK BAY- Female wanted to share beautiful condo apt for summer months. 325/mo. Avail 5/18. 236-0008 Near BU

BACK BAY-F rmt for lg suny 2bdrm 3frpl hgh ceils bg bay wndows $325. T.A.W. Mchl 266-3671

MARLBOROUGH ST
BACK BAY-F rmt for lg sunny 2bedroom 3fireplace high ceils bg bay wndows $325. Tenant at will Mar 1 266-3671

BACK BAY-Independent person wanted for room in large 5-bdrm apt. Great location Available immediately. 247-3996.

BACK BAY
M 24 seeks considerate nonsmoker M/F to share sunny two bedroom apt. $237.50 inc heat & ht water. Call 536-6938

BACK BAY-M24 w/dog sks M/F to shr 2 bdrm on Comm Ave nr Pru $325 htincl Jack 437-1039.

BACK BAY-M/F 23+ tm in 5 bdrm indep 5 bdrm apt 235/mo in cl heat 266-7198.

BACKBAY-wnt to shr 3 bdrm nr T rms avl May 1 or Jun 1. Frst + last mnth finfe $230 inc ht hw call David 267-9048 aft noon or Frank 266-4228.

BACK BAY
We seek M/F 25+ non-smoker $300/mo Call Liz/Cindy 424-7166

BBAY Rmmt wtd 5-15/8-30 w/opt to rnew must be quiet cln resp. nw bldg 247.50 inc ht & hw 1 mo sec 536-1144.

FEMALE RMT WNTD
BROOKLINE- Prof 26+ to share pleasant spac 2 bdrm in hse. Neat, quiet non-smkr. No pets $225/mo, utils, pkg extra. Call Anita 739-2042 after 6 pm

BEACON HILL Fe rmte to share 3bdr apt 4/15,5/1 23+ wkg $225 mo fee req 523-5989 kptry.

BEACON HILL F seeks F rmt, no smk, big beaut apt, prof/stud $335 incl heat. 720-0581

BEACON HILL GWM 2C-25 for 2bdrm 2bath apt. No smoke, prof/stud $320 incl ht/hw Avail 4/1, Joy St. 720-1412

BEACON HILL-M/F rmmt for lg 2 bdr Mature financ resp req $275 incl ht/hw 367-3471

Beacon Hill Prof F, 25-30 To share 2 bdrm mdrn apt $300/mo. avail 6/1 exc loc call 742-8049.

BEL F/M 28+ for 2 lg rms in disarmingly charming hse. Share warm, witty talk, meals. w F 37, M 33; kid sk 260+; 489-4284.

BELMONT prof rsp cln F for ind apt Vct hse on qt st. No drgs cigs pets. Gd ldld, pkg avail 200+util 4/1 484-8964.

MUSICIANS
BOS AREA-Im lkg for rmt(s) 21-31 to find an apt. I'm into Nu Wave jazz clscl & all others. U must be pro-establishment. $185 incsv. max write Mitchell box 6666.

BOSTON-F prof rmmte for nice 2 bdrm apt in 2 finly home call eves at 325-9196.

BOSTON-Nr NU/Brig Clr share spac 4 bed with 3 students 160/mo 442-3104 or 442-6940.

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BELMONT M/F prof to share large hse with four others. Near T, offstrt pkg $235 incl util available April 18, call 489-1087 after 6

BOS/BRKL-VILL M sks 2 people M or F for 3 bdrm apt $191/mo ht incl 436-0215 keep trying

HOUSEMATE WANTED
Bos area Easy going neat resp. non smkr(28-38) wtd to shr furn Cape hs w/ prof F. Own bath & lg bdrm indry pkg fr pl yd nr Trans. Must see $310 inc util. 361-1511.

BOSTON nr hosps + NU. Large beautiful house, fenced yard, 2 bath 2 kitchen. Quiet, safe, lots of parking. 442-4612 Country life in city.

BRAINTREE-Near T and x-way prof 27+ to share 2 br house frpl yard off street park avail immed $175 utils 848-9292

Bri ctr 1 bdrm in 4 bdrm spacious upper nr bus bu bc storrow sho easy going shhld $175+ Wynn 783-4324.

BRI-F for 1yr+ in coop, 5M-3F 24-39, beaut Vict, frpl share semi-veg meals $167 783-4833

BRIGH-lookng for a nice qt place w/consid people? We're 2 prof M29 who are tired of blasting stereos at 2am Call 782-0510 eves or 1-374-8163 days about a 4bdrm hse in residential area $212 + reas utils

BRIGHT-3M2F sk 6th for 3flr rm in friendly indep, hsehld, $183 + utils 783-9432.

BRIGHTON-M or F for won rm in large 3 bdrm house. Porch, bkyd, quiet nghbd. 1 blk fro Comm Ave line. $200+ We're 2M 30's who work Bill or Dan 738-6245.

BRI hse shr w/ 1 prof person no smk $250 pkg, buses immed, wk 332-8687, hm 787-3168 Havi

BRKL 4F sk 5th 27+ for large rm in congenial yet independent household. Flexibility a must. Cigs ok. No pets. $200 inc util Call 566-7088 aft 6

BRKL-F, 26+ sought by frndly, coop grp of profs, 3M, 3F, (28-55) 1 dog (14). We enjoy a spac, comf hse, are omnivorous, shr meals & chores. No smkrs, Ft stndts or pets, please. $250 incl utils. 731-5260.

BRKL-M/F to shr beau home overlkng Rt 9 joggng pond. 4/1 great room for $372. Also master suite w/bth, Avail 4/1, $460. Frplcs, lvng rm, dnng rm, brkfst knook, patio, wood paneled den, lge lawn, grge and much more. 566-7402.

BROCKTON GWM nds compatible M or F nosmoke housemate 175mo 1/2 util 586-1503 before 11pm

BROOKLINE 4 people (30-52) vr near Beaconsfield T stop $260 (av) incl. Big old hse share meals member owned no tv. Comfortable w/ group living and willing to share housework and upkeep? Call 731-4104.

CANTON near 128, outdoor enthusiast, nonsmoker, responsible, 828-8308.

CAPE COD Falmouth Heights responsible person to share rental of 6bedroom 3bathroom beautiful ocean front home for season 643-4071

CONCORD M/F 27+ nonsmoker for nonsexist household w/ fpl, garden, w/d no pets, $185+, 369-0196.

CONCORD-M/F 28+ to shr lg 4 bdrm hse w/2M, 1F, 2dogs. Deck, woods, pond, w/d, woodstove. Semi-veg smoker ok, no more pets. Avail immed $263 + util + dep 369-7336 evenings.

DOR-roomate to share 3br apt w/1M 1F and dog near red line reasonable 266-7196

FALMOUTH-on CC prof 26-34 to share rusty shack for sum sleeps 8 Conv loc $225,787-0389

FRMNGHM-seek F or couple 25+ who likes cats; nonsmk; quiet house; easy commute; org grdn. Veronica 262-1550 days.

Hull 2W, 1M seek M25+ to become part of our home $225 all utils 925-5580. on ocean.

Jamacia Plain 1M or F grad stud or prof to join 2 M and F in quiet house share chores but not meals, near T, shopping, pond, and arboretum. Avail imed $146+ util Call 522-3575 9am to 10pm only.

JAMAICA PLAIN M or F to share house near pond no pet non smoker semicoop from May 1st to Sep. 207 + util Tim 524-2228

Jamaica Plain seeking 1 F 27+ to share house W-3M 1F near pond W/garden fire place washer/dryer 150+ util avail 4/15.522-4551.

Jamaica Plain F roomate for creative coop house of 6 semi-veg block from T+pond rent 133+ 522-0765

JAMAICA PLAIN 2 people in 4 brm apt near Orange T veg pref 120+ util 522-8824 no smokers

JAMAICA PLAIN
Rmmt wntd to share beau hm. $135 +utils, w/d, frpl, conv to T & shop, Call 524-7238.

JP-1-2 rms in lg coop hse avail now-July 1 w/option for later M,F or Cpl 522-9419.

JP-3F sk 1F to shr lg 4 bdrm house $145+ utils avail June 1 524-3967

JP-F 27+ for pond side house with 1F2M. We are neat, friendly and share a weekly meal. $165+ utils. No pets or smokers 522-9680

JP-rm in hse w/cooking fac. in safe nghbhd w/friendly but indep cpl $200/mo incl util non smkr 524-6892 early eve

LANCASTER Professional, 25+ to share 8 room house in country. Into gardens, sailing, computers, wood heat, and peace. 365-6248.

Country living 1F 2M seek vegitarian, nonsmoking F to enjoy farmhouse on 120 acres. Share meals chores and our lives. No pets $100 + Medway 533-4460

MEDWAY considerate non-smkg F to share our country house 2 rooms avail lrg garden house meetings good shared veg meals no pets $165lls 533-2719

MILTON-rm w/amenities 3 bdrm house working M or F 25-40 240/mo ref. req. 696-0288.

NEEDHAM Respon prof F to share lg vict home w/2M, 1F. Lg yard, prch, frpl, w/d, great location, avail 12/1, nonsmoking. $150+1/4util. 444-1322 eves

NEW AGE
Woman 34 and cat seek home w/spiritual, holistic or feminist beings 899-6851.

NEW CEN Terrific rm w/sink in grand old oak + lace hse, near lake + T. Warm supp ind env. Must work 9-5. $260. 969-5341

NEWTON-3M&2cats seek M/F for 4bdrm house ASAP. Frpl porch pkg pool study 225+ 527-5456

Newton 5/1 2prof. F sk responsible 27+F to share caring indet home 192+ no smok 965-3784 eve to 10 wknd 10-9.

NEWTON-BRI line-seeks 3rd 25+ for 5/1 semi-coop shr gard no cats nr T 200+ call pm 964-5142

NEWTON CENTER- seek 1F to share house, near T, non-smoking $150/mo + util 964-8268

NEWTON/CH HILL-2F 24+ to share lg house on 10 acres in quiet residential area. 1mi from T. Fireplace, BFC no more pets, no smokers. 155+ util. 969-1132.

Newton Cntr 2 m/f sk 1f 25+ for indep coop hse quiet tree lined st $145+ 527-2510

NEWTON CORNER
prof M/F to share friendly independent hse No smoke/pets avail 5/1 200+ 964-3525/3526.

NEWTON COR-rmt for glorious 3br victorian on hill pleasant environ 250 incl util 964-6483

NEWTON CRNR-2M/1F sk F 25+ haemt. Sunny bdrm w/walk-in closet. Friend but indep atmosph, rent +utils, approx $250/mo. 625-3089 eves/wknds.

Newton cnnr friendly semi-co-op house 2M, 2F sk prof F 24+ non-smoker near T parking avail no pets 135+ 964-5292

NEWTON CTR-2 grad studs sk M/F to shr 3br hse, w/d, nr T, avail now 244-6329 eves.

NEWTON CTR-M/F cedar & glass contemp hse in forest. Priv rm & bth, shr home w/4 others, 2 fprls, 2 sunny decks, lvng rm, dnng rm, reading area, kitch, walk to T +prkg. $360+. 566-7402.

ROSLINDALE M/F 27+ share Vic house W2 pkng safe no pets $210 mth 327-8976 after 6pm.

ROSLINDLE/SRM VIC
M 28 & F 24 sks nonsmk intell adult for hse nr T, safe, quiet, new kitch, storage, $190 inc utils 'for 1rm, $280-2, $350-3, 329-8410 days, 327-6227 nights.

SHARON- 2M mid 20s sk M/F 20-40 to share beautiful new 8 rm home all luxury appointments lawn, garage, lake etc. Close to the T, 95, 495, 128, 1, Village Mall, Norwood, Stoughton, etc. You must be clean, mature, respect our property and not gay. $275 + 1/3 utils Dave 329-4432, 784-6622 till midnight.

SMOKING ALLOWED
NEWTON Corner 3M+ 2F might still need 6th M/F for friendly non-commmal musical house. We are friendly musicians who rehearse elsewhere. $190+ utils. Call 964-6718 6-11 pm.

SOMERVILLE-Davis Sq. M/F nonsmkr for friendly hshld near T Harv Tufts Lndy wkshp pkng $250/mo ul 628-5317 536-9464

SOMERVILLE-Housemates for large coop house. Support community for people active in social change. Maturity, commitment, sense of humor required, experience in coop living preferred. Share cooking, housemeetings, laughter and housework. No smoking semiveg, near T 776-4206.

SOM/UNION SQ-new apt H on T male seek Female housemate rent negotiable 623-3372.

Som. Un.Sq. 2 people sk 3rd f shr. 6rm,2flr apt+ grdn. wld lk easygng veg-music-lvr w sens of hmr + open ind (f pfr) to shr our home. 666-8011 10a-mid

Somv-sk 1 rmte 25+ for hse. Lg sunny rm, w/d, yd. nice area must lk pets $185 call Ann 628-5940

SWAMPSCOTT On the ocean, executive lodging, private beach and all amenities. 599-3042

TAUNTON-F prof seeks 2 prof toshare beautiful 3 bdrm house. Lakefront, lawn, woodstove, pets OK, veg preferred. $140+ Call 824-0280 eves.

WALTHAM-2M sk M/F to shr 3 bdr house. F/p, dw, w/d avail 4/15 $230 inc utl 782-1424 eve.

Waltham Victrn seek M/F, 23 plus nice area near publ trans. No pets or cigs $157 + ut. 647-1870.

WAT 1 F 2 M sk F 25+ for beau 4 br home 5 min wk to bus, shpg. Fpl, yd, w/w, w&d. $225+. No pets, smkg. 923-9104.

WATERTOWN Friendly responsible person to share large coop home with 2 adults, 1 child. Share meals + chores. $190 + util. 926-2907

WATERTOWN M/F 25+ for quiet veg coop join 1 M 2 F 1 child share meals chores garden and lrg house. Conv to T, no smoke or pets. $195 +util avail 4/15 926-4288.

MONEY MAKER
30' x 60' metal bldg, 5 rm home 2+ wooded acres, comm zoned on state hwy. Middleboro $85,000. Call now! 644-2675

PARKING SPACES

Want spot for motorcycle near any T line will pay rent Christy 262-2132.

ROOMMATES

MATCHING ROOMMATES
BOSTON'S 1st and most exp. roommate serv. 17 years of serving the public. Member Mass. State Greater Boston & Brookline Chamber of Commerce, 251 Harvard St., Brookline, Cool. Corner. $25 fee.
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ATTENTION FOREIGN STUDENTS!
LOOKING FOR A ROOMMATE IN SEPT?
Matching Roommates Inc. will provide housing information on apartments or houses to share all summer long to people anywhere around the world. Boston's 1st and most experienced roommate service. 251 Harvard St., Brookline, Coolidge Corner.
734-6469 734-6484

ACTON-M/F seek 3rd person to share home. $175 +util available 5/1 Call 264-4369 after 6pm.

All-GWM 31 sks GWM/F To shr cmpl frn 2 bdrm apt cln resp no pets nonsmok $250 254-2164.

ALLSTON-$120/month + gas +electric on bus line in unions avail immed 254-1415 eves.

ALLSTON-1M/F 22+ to share 3 bdrm apt. no cigs no pets $150+ util 254-6953.

ALLSTON 1M with chils seeks M/F for 2 bdrm apt near Harvard Av and Comm 150+ Call Olof 787-4512 or work 437-7300.

ALLSTON-1 rmmte for lrge 3 bdrm apt frt back porch need by 4/1 180 month 254-2655.

ALLSTON 2 F looking for third (23+) to share large apt near Green Line. Non-smoking. $210/month. 783-4177

ALLSTON-2F seek 1F lge mdrn condo apt 1 block from green line $227/mo (ht incl) avlb now 787-3442

ALLSTON 2M seek M/F roommate for 3 br apt in residential neighborhood. $200/mth+util avail immed 782-2176.

ALLSTON friendly non-smkg F to shr bright apt w/3F + cat $180 htd 254-4558

ALLSTON-huge brm $223 w/hthw in cln 4 brm apt conv loc. sdstr prkg! 787-5412 aftr 6

ALLSTON responsible gr/prof for 1 rm in 2bdrm apt mod k,b nr shpctr quiet $165 731-8191

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734-6469, 734-6484

BOSTONS best deal! M25.Beau 2bd apt. frpl;deck,view,pkng $285/htd DON: 242-2748

BOSTON-Union Pk yng M prof sks same to shr lux 2 BR apt Exp brick DR D&D 347mo incl ht-hw Alex aft-3 267-0720.

Boston young student or workng M to share modrn 2 bdrm prefer Bi or openminded strt 200 includes heat 268-0719.

Bri-1F share 3 bdrm w/1M + 1F $165/mo. + util yrd pkg + safe pets pos 782-9844

BRI-2F seek F for apt in hse nr BC T. Quiet st 25+, no smoke pets, no smoke pets. 166+ 787-0651 eve.

BRI 2 sunny bdrms in spacious, beaut house. Lg kitchen common rms, laundry, prch. Sk mal M/F nosmke 3 rmmts no pet avail 5/1 782-7915 140+175

PLEASANT APT
BRI F rmte for nice 2 bdrm off Comm Ave $250 pk ht w/w no partyers 4/1 782-2031.

BRI-F w/cat sks pro F 24+ 2 shr apt quiet/secrd bldg $262.50 all utils inc + pkg eve/wkends 782-4087 avail 6/1

BRIGHTN 2F seek 3rd 27+ for 3 bdrm near T. $110+/month 254-0565 Jane

GWM rmmt wtd to share lg 3br w/2profts in Bri on green line call Paul 731-8691

BRIGHTON 2 large sunny bdrms in spacious apt Great for couple ht +util $250 each 964-0943 Pummel.

BRIGHTON-2 months rent needed to move into large, sunny, 3-bedroom apt. Lg bdrm w/2closets, near BC and 57 T, nice front porch (2nd floor), residential area. $225+, avail 4/1. Call Benjamin 254-4783.

Brighton/Allston-F36 seeks same 28-40 to share lovely, sunny, 2 bdrm apt., frpl, bkyd, near T,$215+ util. 782-4438 dys., 734-2100,X221,eves.

BRIGHTON-Brookline/line lg hse lg yd prch lg rms 3 people max intel sens to others 738-4545

BRIGHTON-Comm Ave, prof M 31 sks resp prof M/F rmmt for stylish 2bdrm resv condo, $337 inc ht, 468-7341 days, 782-6711 eves, 413-532-6953 wkends.

BRIGHTON F rmmte for nice 2 bdrm BRI-BRKLN $225-$250 July I look with me call Cindy 789-0315

BRIGHTON-roommate F non smoker wanted to share 6 room apt with own study and bedroom $187.50 + utils Call ldy eves 10-11:30 782-3551

BRI- Neat Nonsmk M/F grad/prof. Sunny rm in shrd flat on T. Frm 5/1. 230 Jack 254-3350

BRI-Quiet nonsmkg rmt wntd. No pets 1 blk from T & lndry $175 + ut ht inc 782-5442

Bri-resp quiet indep. F for apt nr Clev Cir Green line $212 porch. Julie 787-1745 eve.

BRI seek F, (possibly 2, or couple)-apt in beaut hse $150+ 782-3145 if no ans:235-1588

BRKL-3rd rmmt need for lge apt. F 26-34. Nr T. Gd loc. $200/mo all utils inc. Avail 4/15, 566-7209.

BRKL April fool wanted to share apt near T call 277-7926 btwn 500 and 1000 pm.

BRKL-Foreign student, child OK. No rock music, no TV. $150/mo 277-3015.Near T, BU.

BRKL- F wnt 3 bdr apt very lg sunny indy crpt prkng clean near T great deal 250 now 783-4934

BRKLINE-F to shr 3rd flr in condo area nr Clvd Crcl T w 1m & 1f. Lrg rms wlkin clsts lov st wndws parquet flrs slpng cngs estin kitchn enclsd strwell prv rear patio grdn 230 inc ht no fee 738-1472 pm

BRKLINE F wntd 4 1 rm lrg 3 bdrm apt near T + Cool Crn $250 May 1 Call 277-8927.

BRKLINE M 30 sks 1 non-smkng, fairly cln & quiet M or F to shr lg apt. Have 2 cats, no more pets pls. $225 + util. Bob : 32-1609

BRKLN-F rmt to share spacious 3 bdrm apt. $210 incls ht. Nr T. 731-6714

BRKLN M+F+2 cats sk F 26+ non-smkr to shr 3 bdrm apt nr Coolidge Cnr $165 eves 731-6364.

BRKLN-Spacious yet priv rent control apt skng considerate resp prof/grad F to shr 3rd br. Near T $170 ht 739-7064.

BRKLN VIL resp rmt wt for 3 bdrm apt near MBTA + stores. Quiet street. $150incl heat 566-4774

BRKL-on Beacon nr Clv Cir, M/F to shr lrge apt w/3M, 1F. Avail immed, 784-5433 or 8-8200 Rita or Teri.

BRKL VILL sks F rmte $250/mo htsd nr T 738-8522 277-8318 keep trying

BRKL-WASH SQ-2F sk 3rd prof 25+ to shr 3bdrm apt nr T, Star $181 inc ht avail 5/1 call eves 277-0605

COOLIDGE CRNR need grad stu non-smkr share lg kosher apt w/father&pt time family 327-1136

BROOKLINE 2 GWM sk 3rd to shr 3 bdrm apt 21-27 195 mo inc ht & hw call Gregg or Bob at 232-7662 6-10pm.

THE ORIGINAL!! MATCHING ROOM-MATES!
Looking for a roommate? Register now at MATCHING ROOM-MATES INC, the original and most experienced roommate service, serving the public for 17 years. 251 Harvard St, Coolidge Corner. Call today!! 734-6469 or 734-6484.

BROOKLINE 2 prof F seek hsemate 25+ lrg 3bdrm apt nr Wash Sq tree lined st $270 incl ht and prkg. No pets smk 731-8321

BROOKLINE
2 professionals seeking 3rd near T large apartment $200 month includes all 731-5927 5-9pm

Brookline Coolidge Corner, vegitarian, no smoking, no pets,$225/month inc. heat. 739-2107.

BRookline, Coolidge Corner M/F for large 3 bdrm apt nr T $180/mo ht & hot wtr inc immed occupancy. 734-7236 aft 7.

BROOKLINE-M/F bdrm 2 bath off Wash st nr Library & T $200 mo w/o util 277-9599.

BROOKLINE. M or F non-smoker to share with 1M + 1F. Close to T + stores, laundry room in bldg, nice area. No pets. $179 incl heat. Avail IMMED. Joyce or Chuck 734-1261 eves.

INSTANT ROOMMATES
Find a compatible roommate fast! We refer good prospective roommates to you **FREE** for your apartment or home.
CALL NOW!
HOMEFOLKS
497-4305

CAMB-M 22 w/unfrn 2br need 1 rmmt 7min to cndl sq avail immed $187.50+ util 491-2807

CAMB-M/F to share 4 bdrm apt nr T, $150 incl ht/prk, avail 5/1 no smk 876-3393 7-10pm

CAMB-near HVD SQ adult nonsmoker looking for same. 2br 200/mo htd, sunny, furnished. 864-9258, days 491-1786 eves ask for Janet.

CAMB/PORTER SQ F-27+ large sunny 2bdrm-frplc, hdwd flr, 727-9530 days 628-8898 eves.

DO YOU LOVE ART?
CAMB-Share attractive, modern, carpeted, secure 2-bedroom apartment near Harvard Square with male poet 31. $236 includes heat. Bob, 497-8315.

THE ORIGINAL!! MATCHING ROOM-MATES!
Looking for a roommate? Register now at MATCHING ROOM-MATES INC, the original and most experienced roommate service, serving the public for 17 years. 251 Harvard St, Coolidge Corner. Call today!! 734-6469 or 734-6484.

DORCHESTER-not on a quiet tree lined side street or owner occ building but still a nice apt. Huge with room to live and work in . 275-plus utilities 288-2055

DORCH-Nep: 2 GWM 25 sk GWM to shr 6 rm Vict hse apt $175+. Clean, safe. For info 288-1349

DOR F sks F to shr lge apt on a nice strt nr Flds Cor Sta $145 + utils Will consid mother & child/or older pers. 436-8282

M 41 seeks quiet non-smoking rmt for 4 rm apt in E. Bos nr T $160/mo inc util 567-5731

EVERETT 29 yr old coffee shop manager female sk roomates 2 bedroom apt Nr bus stop Split $300 + util + heat Call 367-0002

WALTHAM
TF 22+ to share 2 bdrm apt w F 25, 2 cats & 1 dog. Sorry no more pets! smk ok 899-2643.

JP M29 seeks M/F nonsmoking roommate to share house in good neighborhood- 524-6734.

JP mature Independent MorF to share spacious 3bdrm apt w 2F no pets $142+ 522-6574

JP-nd 2 F rmts mature $125 mo+ util Garry 522-2115 aft 4pm.

JP-prof F, 31, sks prof F 28-35 for apt lge sunny safe $150/mo. May 1 522-8045 days.

JP-Veggie for rm in sunny apt w/porch yard piano lndry. Approx $200 F 25+ pref 522-5429

LAKE & LAWN
F prof seeks 2 prof for beaut 3 bdrm house on lake. Woodstove, pets OK, veg preferred. $140+ Call (in Taunton) 824-0280 eves.

Malden Prof. F non smkr sks sm to shr beaut 2 bdrm 2 full bath apt. rent $335 inc ht, hot wt, a.c. pkg, swim pool, health club. mdrn kitch lots of closet spc, walk to T ¾ strs. Avail 4/1/83. Call Peri nights and wkds. 462-2325; wk days 9-5 227-0730 X681.

MEDFORD 3M 1F sk rmt share resp easy access T $109+ ut. Call 395-2582

MEDFORD-M musician,seeks 1 human for large 5 1/2 room apt near Tufts & T. No drugs or pets $187.50 + util 391-6724

MELROSE-MorF 24+ to share Victorian w2F1M quiet but fun near T w/d 295+tel 665-8193.

QUINCY 2M prof sks 3rd M/F to shr 3bdrm apt near T hdwd flrs frplc non-smoker no pets modern kitchen $235 all utils avail immed Call 770-3167 eves.

ARLINGTON
Resp n/smk M to shr 5 rm apt nr T 200mo+ avail 4/15 Call Tony eves 643-2149

REVERE BEACH-GWM phd seeks rmmt sea view own room $260+ 289-7992 not a sex ad

EVRETT RMMT M/F
$300-heated. Lg luxury apt furnished on T line professional person preferred days 389-2236 or nights 387-8292

GAY ROOMATE
BOSTON-For 6 room duplex w/w/w d/d washer/dryer near public trans. Must be honest + responsible 200 mo include all utilities Fred 723-3847

Room in 3br apt/wal furnished pkng wash/dry available 5/1 rent $220/mo Dave 899-1698

S END- Duplex; 2 GM sk rmt, 2 fpls/wd stove, w/d, d/d, backyard+ patio, $220/mo+ heat 262-0499

S END-Share my new 2bdrm flr thru w/w laundry prime apt. No cigs $250+ Steve 353-1203

SO BOSTON-F sks mat resp F to shr apt nr red line beach safe area pkg 220 mo util inc 269-7363

WALTHAM fem for 3 bdrm town house Windsor Village 238mth incl heat Barbara 891-7539

WATERTOWN-2F seek resp F 25+ for 3 bdrm in 2 fam hs safe quiet nr/T 183+ call 924-2707.

WATERTOWN F 30+ no smk to shr 3 br apt w/2 F nr T and mall 129+ util call 926-5761 aft 5pm

WATERTOWN-F prof 24 sks same to shr lvly 2 br apt in house non-smkr,no pets $217 + ht + util 926-3164.

WATERTOWN-M/F nonsmkr on T bus line $175mth+util 7 min to Harvard SQ. 924-0987 6-10pm ask for Ed Avail 5/1

WATERTOWN-SQ-Avail 4/1 Mod 2 Bdrm d/d a/c w/w lndry ht/prkg inclu $300 p/m 923-4193

WAT:Prof F 25+ sks same to shr lvly 2 br apt nr T, Harv Sq, w washer, pking. No smking, drugs, pets. Avail immed. $200+ utils Call 924-1179

WATRTWN-F sks F30+ quiet to share sunny 2bdrm apt in hse. No cig/pets $175+ 924-4689.

WINTH mdrn 2 bdrm pool health club laundry only 10min to Boston $280/mo Gary 286-1030

W. MEDFORD-CAMB AREA, shr lrg house, transd. kit, bath $265/mo 483-5813

W. NEWTON roommates wanted for sunny apt in duplex house near commuter bus & Pike. Large bedrooms, hdwd flrs, and spacious yard. $200+ 628-2722.

ROOMS TO RENT

ROOMS TO RENT
Some with priv baths & kitch prive, all areas incl Camb, Allston, Boston, Brighton and Dorch. From $40 weekly, call now! HOMEFOLKS, 497-4302.

A fur or unfur lg 2 rms nice area nx to Shawmut Sta share kt bath no lin 65 wk 4365044

BEACON HILL
Newly renovated furnished rooms nr T call 723-5680

BOSTON-South End rooms for GWM 18-35 can be furnished or not $50 & $60 wk 353-0710

CAMBRIDGE-room for rent 10 min walk Harv Sq lg comf vic house 497-5180 661-9244

Furnished room on line to Harvard Square $235-all utilities 484-5210

HULL- Charming ocean front, kitchen privleges, laundry, parking, $56 per week. After 11 am 925-5670

JP-Sunny 2rms, 3rd flr, sep kit+bth, shr entr $250 inc util 524-6552 eves 6-9 pm.

NATURAL BEAUTIFUL AREA
NON-SMOKER ONLY
Very attr. lg bright room in house. Nice area of J.P., Boston by 260 acre Arboretum & pond. Good for indep. responsible person 25-55 who enjoys reading, quietness, and requires a neat strght. private smoke-free place. Own phone, TV, lg shrd. kit, semi-privt entrance. Conv shopping, parking. No pets. Safe walk to MBTA Green or Or. lines. $58/wk. util. incl. Month's sec. dep., Refs. Longer-term. Independent but pleasant person, please call 522-0056, lv message.

NEWTON Lg furn rm priv hm nr T for prof 40+, kitch priv, utils free, $250 mo +sec dep, 332-9394

SEASONAL RENTALS

BEAUT SO VERMONT
Luxury 7 bedroom chalet share house 8-10 people swimming tennis, jogging boating-summer stock, dancing $300 Memorial Day-Labor day Call Linda 868-5083 or Marvin 769-3076.

NO CONWAY Chalet near Saco River and mtns. Large sundeck. Call Bill 492-8451 or 223-5610.

STUDIOS

1200 sq ft by hr/mo 491-1563.

12 SUNNY STUDIOS
To be offered by non-profit developer. Long leases w/purchase options. Expected cost $240-$375/mo + utilities for 760-1200 sq. ft. units. New freigt elevator, roof deck w/ view of downtown, high ceilings, commerc/resid zone. At Upharns Corner, short bus ride to Andrew on Red Line, near Mass Ave and S.E. Expwy. Your chance to get a beautiful studio you'll never be forced out of and to become part of a friendly melting-pot nhood on its way up. Act now. Occupancy in about 9 mos. Call Jim 265-7479 eves.

4462 sq. ft. avail-South end Artist's Building will subdivide includes all utils., PVT phone system, AC fully sprinkled, k&2b, garden view private street level entrance. Call Joan 536-2622

ARTISTS AND CRAFTS
person new studio space avail in Merrimac Mass 2 spaces reas rnt w/ ht inc 8 spaces in new wk area 4 spaces left call lee gallant 617-346-8505 Doug walker 617-346-4300.

ARTISTS WRITERS
Non-live in studio space available 500sqft, quiet, clean. $250 monthly. Call 423-7893 or 643-0319

Artist work space Fort Pt channel $72/mo to share with friendly dedicated painter 350 sq ft north light 24hr access & use of kitchen & common loft library call Beth 484-8425, or Ed 267-2870 evenings avail now!

Art studio to share in So. End $100/mo inc util no live in pref silk screen Call 232-8344

Boston downtown studio 600-4000 sqft at per sqft fixture fee 482-8754 Days.

CAMB-PORTER SQUARE-sunny third floor non-living space 450 sq/ft $300+ 547-4319 491-5433.

Loft Fort Point clean brick. beam + floor. Grt potential. $550/mo or buy. 401-596-1956.

NEW WORLD OF VACATION OPPORTUNITIES, TIME SHARING

BERMUDA
CORAL ISLAND CLUB
- **WATERFRONT SETTING** on scenic Flatt's Inlet
- **LUXURIOUS** 1 & 2 bedroom units
- **COMPLETE** kitchen with all appliances
- Includes **DAILY** maid service
- Beach club, swimming pool, and **ALL OF BERMUDA**
- Yours to **USE, RENT, SELL,** or **GIVE AWAY**
- **EXCHANGE** to over 300 resorts in 30 countries
- Regulated by **BERMUDA TIME SHARING ACT 1981**
- Financing available **EASY TERMS**

FT. LAUDERDALE
COCONUT BAY RESORT
- Caressed by the **WARMTH OF THE GULF STREAM**
- On the **INTERCOASTAL WATERWAY**
- Efficiency, one, two bedroom apartments
- **YOUR OWN** six passenger I/O boat
- **ONE BLOCK** from Ft. Lauderdale Beach
- Swimming pool, spa, fishing, waterskiing, **ETC., ETC., ETC.**
- **WALK** to one of the **WORLD'S BEST SHOPPING AND RESTAURANTS.**
- **DEEDED OWNERSHIP**, yours forever
- Low introductory prices — **FOR NOW**
- 5-7 years to pay, **LOW DOWN PAYMENT**

BARBADOS
LONG BEACH CLUB
- **SPECTACULAR** oceanfront setting
- 1½ miles of **DAZZLING WHITE BEACH**
- **TOTALLY** furnished, kitchen equipment and appliances
- **DAILY MAID SERVICE INCLUDING** the dishes
- Swimming pool, beach, **ALL CLUB FACILITIES**
- **TWO** international exchange programs
- **LOW COST** waterfront vacation home

LOW COST INSPECTION TRIPS INCLUDING AIR-FARE, LODGING, MEALS, PARTIES, ETC.

ACCESS VACATIONS
250 WORCESTER RD.-RT. 9 FRAMINGHAM, MASS. 01701
872-9231

BROOKLINE-neat non-smkng person to share large apartment in two family house. 6 Sunny rooms, fireplace, laundry, parking. Quiet street near park. Walk to shops + Green Line $325 htd Peter 277-2061

Brookline Prof F sks Prof F or grad stu. 25+ to shr large 2 bdrm apt. no smoke exc loc 6/1 $265/mo inc ht 739-7099 aft 6pm

BROOKLINE-Responsible person to share lrg 4bdrm 2bth apt 212mo includes ht 277-9468

BROOKLINE share furnished 2 bedr apartm with female. Female preferred avail April 1 to Sept. $200p/mo incl 277-8422

BROOKLINE Two college grads seeking woman to share sunny, Brookline apartment. Near T. Rent $180 / month. Available immediately. Call 738-8108.

BROOK- M/F 24+ for 3 bdrm apt. No pkg avail. Nr T and Hosp. $200 incl ht. 734-1941 eves.

Broookline 1rm in 4 bdrm apt sunny 2 prches fr plc hf mo free $275mo w/ht 731-2087.

Central Square female 25+ needed 4/1 for sunny cozy apt $225 inc all util call Sabrina 253-7385 M/F 4-6 PM 547-6724 eves no pets/smokers.

Central Square female 25+ needed 4/1 for sunny cozy apt $225 inc all util call Sabrina 253-7385 M/F 4-6 PM 547-6724 eves no pets/smokers.

CAMB 3F sk 1F 4 lg apt Hvd Sq feminist hse $175 w/ ht 497-6712 days 661-6876 eves

CAMB-ARL LINE
1 Male wanted to share friendly supportive coop household off Mass Ave with 2F,1M. Feminist and non-homophobic. $156+ Share veggie food, chores. Space for garden. Sorry no more pets. Avail Mar 15. Call 648-3434.

CAMB/F 37 sks 2F 28+ quiet indpt hrv-inmn 1rm nds paint $140+ no smokes 547-7249

Camb.fresh pond.single mo.2 kids 6S8(kids live in every other week) seeking F26+to share our home.Large sunny 6 room apt, in house. own lrge room, yard. Quiet St. $250 M- plus util. call 492-8398 eve.

CAMB F rmts wntd gd loc btwn Havrd & Cent Sq 3bdrm 165+ util indpdt & frdly call 547-0488

CAMB-F smk + cat sk F, 20s for modern apt $250/mo htd avail 6/1 w/w, d+d, ac, nr T 492-5751

CAMB-GWM 35 seek same to share 4rm apt 2nd-flr-inc/ht+util Call 497-1154

CAMB HARVARD SQ share apt l rm avail before 5/11 on 6/1 mod spacious sunny w/w d/w a/c laundry garb disp parking nonsmoke $280 $330 492-3621.

CAMB HARVARD SQ - NO AIR-HEADS $135/MO + NO CALLS AFTER 10 PM 876-6344.

CAMB HARVARD SQ-F sks F to share sunny apartment lg kit porch 225+util no pets 354-2543 avail immed.

NORTH CAMBRIDGE-M/F rmte student/prof above avg apt $220+util 876-9582.

CAMBRIDGE-2 roommates wanted to share Windsor St apt 225 a month Call 576-2665.

CAMBRIDGE-nr river 2 rm set $215+ grt for artist+ studio lively veg woman best Chuck or Michele 5-8pm 876-2097

CAMBRIDGEPORT 1 F to sh sunny apt. w/ 1F&1M,veg,no s m o k e 1 3 1 + 876-1076,661-9836.

CAMBRIDGE-PORTER SQUARE 1 female needs 2 females for beautiful apartment. $230/month no smoking Fall option call Lisa 628-7416 evenings.

Cambridge Prof M non smkr for condo Avail 4/1 or 5/1$285/mo call 491-2722, 229-5688.

CAMBRIDGE-Quiet person to share w/2M in Central Square. Please no tobacco, pets, homophobics 661-6571

CAMB/SOM-F or coupie to share spac., conv. 2 1/2 bed. Avail now. Resp only Call 623-5201.

CAMB/SOM M/F shr 3bdrm apt wd firs, light av Mid 3-4/1 Call Becca, Cynthia 628-2894.

CAMB SOM- Porter Sq need 25+ nonsmkr for apt in hse with 2M $110+ call 7-10 625-3195

CAPE COD G/BIM 18-25 to shr lg 3br apt w youthful M 30s $180mo, n/smkrs 771-0484

CENTRAL SQ-Camb F roommate to share with 2F,3M $130 month including heat share food, cooking no pets 547-9784

CENTRAL SQUARE-apt to shr 2 adjoining rms shr living room kitchen bath $250 incl ht am quiet M grad student prefer non-smkr avail ASAP491-5815

CHARLESTOWN
2 prof F seek 3rd person to share beaut, renov townhouse $325/mo + heat/utils 242-9110.

CHELSEA Bellingham Sq 15 min to Haymarket by T F rmmt wntd by M+F, 135 htd semicoop lvng with frndly respnsbl people call 889-1422 ask for Mary or Lenny. Best in morning 9-12 common areas are furnshd.

CHELSEA-Gay roommate wanted to share very nice 6 room modern apartment $60/weekly includes all utilities and cable tv prefer non-smoker no pets furnished 889-0648

CHELSEA Rt16 F rmmt needed for mod 2 bd sunny quiet on T line 200/mo call 889-3939

CHRLSTWN-CONSTITN QRTS-prof F to shr sunny lux 2bdrm 2bth a/c 24 hr drman pkg pool $383htd, 242-5022, 242-0247.

COOL COR 1M, 1F, seek 3rd to share apt; $170 inclu. heat, hot water tel 731-4727

DORCH-Ash Hill wkng per-stu to share 3 bdrm apt conv to T +UMASS $175 incl ht 288-2264

DORCHESTER F 30s seeks roommate for beaut 2 bedrm apt safe st. 175+utils 265-5512.

FENS-2F looking for rmmate 25+ 3 drm apt $150 per mo call 267-6594

FENWAY-Pianist 25 sks non-smk resp cln M/F 20-28 to shr lg cln 2br apt $212htd 262-7709

Fenway rm avil in 2 bedrm apart off jersey st $212.50 per mnth plus util 267-0347

F prof grad studt in late 30s sks F rmmt & 2 bdrm apt in Camb. 628-9355.

FREE
ROOMMATE SERVICE
731-2854
Please call between the hours of 3-7 Mon, Weds, and Fri. Also 10-2 Tues and Thurs.

F rmte wtd to share bdrm apt Bri/Bkline line. $255 htd. Cindy 726-0441 days only.

GAY ROOMMATE
FRAMINGHAM hi-tech eng needs rmmt for 5/1. Don't yet have apt. Prefer college educ, nonsmoking prof 21-30 earning 20K+. Mark 782-5641 eve. No sex

ALLSTON-female rmte wanted 21+ for 2 bdrm modern apt nr T&buses $250/mo includes prkng ht&h/w call Sheri 787-4092 or 469-3597.

IN LOVE
ALLSTON Need rmmt
M-F share spacious 2 bdrm apt access to T. $275 htd. Wk days 9-4 Kari 956-6178.

Jamacia Plain Prof M 24+ to share two bdrm house. Nice res area opposite arboretum. Nr T and Pond, pkg $230 + utils 524-4953.

JAMAICA PLAIN-F artist 29 semi-veg non-smkr sks likeminded F to shr spac apt + cooking 2 rms avail immed $212.50/mo + heat/util w+d 522-4533

JAMAICA PLAIN-M or F wanted to share sunny spacious two bdrm apt near pond and T non smoking vege pref. Rent$250mo util included Haskel 524-6615

JAMAICA PLAIN-2 FEMALES FOR SPACIOUS, sunny 4 bdrm apt. All newly renovated, huge modern kitchen, friendl porch, studio space. Near Arborway, shops, and ice cream. $150-165/mo. incl heat. Call 524-6376 aft 6pm.

JP-2 GMs to share apt with M 150 a month incl utils days only near T by May 15 No drugs 524-1205

JP 3 M seek M/F 25+ for lrg 8 room apt garden W/D near pond and T No pets Avail 5/1 $155+ 522-0995.

J.P.- 4 bedroom apt seeks 1M freshly painted close to T. 137.50+util 524-6076

JP indep F VEGETARIAN . 2 rms in lg insured apt $222 incl heat/utils sunbathe on roof. Smoke OK Close to T 522-3294

JP LF31 + 2 cats sk F27+ for light airy safe 6 rm apt near T pantry 2 porches great view storage. Good place to live $215 + util 522-9585.

MELROSE prof M would like to share lg 2 bdrm apt in quiet residential neighborhood near major trans. Would prefer prof working F 25-35, rent includes utils-$180. 662-0081.

MILTON- roommate wanted F/M to share large 2 bedroom apartment $180+ utilites call Dave 698-2904

MILTON-roommate wanted for quitet clean home 150+ util June-Labor Day 698-2191 698-8083

M seeks F to share 1 bedroom apt rent negotiable 284-2354 Call anytime keep trying

NAHANT-prof F 25 seeks same to share 2 bdrm near beaches $225htd call aft 7 599-8628

N. CAMB-1/2 persons, M/F, to live w/writer + dog in sunny, safe apt. 25+ preferred. $217 incl heat 576-1087.

N CAMB Apt M F 28+ prof/student above avrge att $220 + util 876-9562

Newton 1M seeks 2F for 3 bdrm apt 1 blk to stores & T Non smokers $225 htd. 244-7316.

NEWTON 2 rms plus in charm 3br Vict view subl or perm semi veg 250 incl all per rm 9646483.

NEWTON CORNER-Prof F sks same to share ultra-modern 2 bdrm apt W/W, d&d. ac pool, lndry, pkg, T. Nr Mass Pike $350/mo 620-5060 Lisa days

NEWTON CRNR 2M/prof 25-35 sk M/F, lge Vic hse nr T, no smke/pet, 300/mo (includes ht) Eve 332-4319, day 684-2725

NEWTON-F/M to share 1 half house quiet area F/place washer parking $235+utils 969-0794 after 6pm.

NEWTVL 2BR dplex to shr $240+ pro F 25-35, no smoke, pets. Hve cat, hdwd, yd. 969-2802.

NORTH END F rmt to share 2 bdrm 2 bath 2 fl apt modern kitchen+bath w/d Avail 5/1 $250 247-5099 days 523-2593 eves

NORTH END-M or F to shr 2 bdr great location clean apt $200/incl heat Chip 720-2065.

One person M/F needed to share a very nice 4 bdrm brick house in Newton with 3 Prof males mid 20's call 964-1094

OPPORTUNITY
Executive seeks male to share luxurious live in situation. Free rent in exchange for part time help. Foreigner welcome. Non smoker only. Masculine type wanted. 266-7061 day & eve

PARK DRIVE own bdrm in 3 bdrm apt near T. 165/mo incl ht & ht H20 424-1988 ask for Valerie

PETS WELCOME
F prof seeks 2 prof for beaut 3 bdrm house on lake. Woodstove, lawn, veg preferred. $140+. Call (in Taunton) 824-0280 eves.

Prof M/F to share new large 2 bdrm 2 bthrm apt 5 mins to city. $400 incl ht. pool, gym sauna + parking 24 hr sec Ph 242-8810 7pm-10pm

QUINCY-own bdrm and prkg. Shr kitch, lvng rm, & bthrm. $200/mo complete. 773-4365.

SHARON-2M mid 20s sk M/F 20-40 to shr beautiful new 8rm home all luxury appointments lawn, garage, lake, etc. Close to the T, 95, 495, 128, 1, Village Mall, Norwood, Stoughton, etc. You must be mature, clean, respect our property and not gay. $275+ 1/3 utils Dave 329-4432, 784-6622 till midnight.

SO END- 1F sk rmmt to shr 2 bdrm apt, vry clean, nr T, call aft 6, 423-0977 avail now.

SO END rmte to share 2 bedrm apt rent 215. inc all utils plus phone call 266-4033

SO END-share duplex apt own bedroom $200 plus utilities call morn 266-5024

SOM/CAMB-F to share 4 bdrm apnewly remodelled near market sunny. $160/mo Call 497-5251.

SOM/CAMB nr Porter Sa: 2 rms avail for summer in 3 br apt $250 each. 497-5713, Bob.

SOM/CAM-Resp gr/prof sks 2 more to share lge cln apt on sae quiet str nr Hed+Tuft $145+ no cigs/pets 625-8278.

Somerville 2M seek M/F share lg 34 bdr apt over 25 steady income 120+ util 628-1299.

SOMERVILLE F to share 2br nr Tufts w/yng prof F. $160 +util Grt deal 776-1805 (PM+wknds)

SOMERVILLE-prsn to share w/2rcnt col grds. Apt is cozy wprchs, off st pkg, yard. Near T and xway. 135+util 776-8945 or 734-1960 x204 during wkdays.

SOM-feminist 28, frndly indep sks same to shr lg 6 rm apt $160+ 625-5869 keep trying

SOM/MED friendly indep F28+ for large lovely 5 rm apt non smoker pref. 237.50+ 628-6966.

SOM/NCAM 2 Fe sk F rmmte ASAP + 1 summr sublet begng Jun 1, $183+util, nr T. 776-3141

SOM on T sk F grad stud neat, quiet for beaut 2-bdrm $163 no smk, pets, 623-7753

SOUTH END APT
2 yng prof M sk 3rd similar to share lg mod twnhouse apt were easy going, stable, into many activities. Gay or lib straight. Nonsmokers please 275+ phone elec 267-0206

SOUTH END GWM 33 prof needs responsible, neat, considerate, non-smoker to share lg 2 br duplex evenings 353-1714.

SOUTH END Townhous 3 bdrm triplex near Pru attr dec seek resp GM share liv sit mus dinrm + full kitch 2 bath $300 Call Gary George eve 266-4378

STONEHAM GM 23 nds quiet mature M or F to share lux apt (balc, d/w) nr 128&93, $295/mo inc ht call aft 7 438-3977.

UNIQUE APARTMENT
AUBURNDALE pro. F to share lg sunny 3bdrm apt 2nd fl of 2 fm house fireplace hdwd floors lg yard off st pk 1 mi to 128 + Mass pike close to shopping + T 230/mo + ut 965-8944.

WALTHAM $137+. Responsible 25+ F. Laundry, parking, 128, T. No pets. May 1. 894-9051

ERS fully equipped ceramic
› has space avail for
dy rental Allston 787-4177
-3051

End Artist's Building live-in
. full k&b, hdwd flrs, hi cell-
axc light, freight elevator,
ncludes all utils and park-
vail Imm. Call Joan
122 days.

-1 STATION-live-in artist
are kitchen 2 elev call
423-9817 423-3932

PACE AVAILABLE
nds, artists, photographer,
ce. Call eves 364-9416.

DANCE STUDIO
ymphony. Nice space for
hourly or long term. Call
515 eves.

LETS

rge, sunny, clean, 1.5 bath
kitchen, cleveland circle
ear BCD lines 734-8626.

ON-May-July big room in
n coop house $250 food
ornings 782-2633 Shaun.

BAY-Quaint, sunny studio
l midMay-Aug 290/mo inc
H2O must be f-responsbl
k + tidy 353-1268

BAY-Summer sublet. Fully
ed beautiful Newbury St.
o $475 247-3146 or
166 Christine

ILL charming 1br part furn
oc 4-10/8-31 Maxine
500 or 236-1506

IE-Sublet avail now thru
g lge quiet apt parking
o 277-5021 Thal.

ITON 1bdr sublet of v. lge 3
apt Cleveland Circle 195mo
890.

OKLINE-furnished room
d kitchen near T $225/mo
utils Dean 734-9656.

BRIDGE PORT- June 8-July
prox) charming and beaut-
urnished 2 bedroom apart-
available to responsible
e or family ideal for visiting
sional parents students
. and kitchenwares are
to use $400+ security de-
868-4297

BRIDGE Sublet- sunny
iful 2 br apt. furn. May 15-
1. $500 + util. 354-0239.

rd Square sublt. 6/1 to
2 bdrm 2 btrm furnshd apt
aundry modrn app 650/mo
+ h/w. Call 876-9817.

NICA PLAIN-Green St. Stu-
renovated sky light $250
h now through Oct 15 Call
7833 evenings

m in apt nr T & Pond May1-
Oct. Rent $140+utils Call
3812 Non smkr.

TON U flis room sublet in
may-sept $180 mo incl
w nr gr line eve 244-6409

In Springtime- Luxury, hi-
1 BD, unfurn, very reason-
thru June 15, 354-2739.

sublet 2br condo
ay-15Sept furnished lgts of
:e rent $500/mo inc
2413.

END- Chandler St. studio
l 1-August 31 $300+
1910

LET: Rm wanted for summer
ed line. May-Sept. Am stu-
nonsmk. 203-346-5296.

WOODWORKING
e in sunny So End cabinet
ng shop. Seperate machine,
ly, and finish areas $165 mo
4916.

MISCELLANY

ITE ADS
L CATEGORIES

F YOU MISS THE THURSDAY 4 PM DEADLINE . . .

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Bass and guit. seek keys, sax, drums. Vocals helpful Charlie 268-9365 or Seth 738-6630.

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Prof only fr orig + cov band. Voc help rk/jzrk/reggae/blus. Eves 884-2826/391-3159 wkdays 876-5678.

BASSIST SKS GIG
Two or three nights per week country/sft rk/blues/oldies/GB/ 3224712 in pm Vincent

BASSISTS !!!!
Orig pop/rock bnd w/mngt PA reh sp, air play, gigs, contacts sks bass w/str vocs and dedication. Days 595-6401 Nights and weekends 284-3320 Ric

BASS PLAYER/DRUMMER wanted to fill out rhythm sec w/sax + guitar must be willing to arrange + perform orig mat Jeff 787-4199 354-7957

Bass player needed by reforming rockabilly group. Have tape, presskit, space & ph. Must be familiar w Slapback style. Call Ron 2472238.

Bass Player needed for rock original band Must have good chops+head call Tony after 5pm 254-4623.

BASS PLAYERS
Pro bassist nded for orig high energy melod rock band call for auditions aft 5 599-2384.

Bass player wtd for rock band exp, ded, + trans a must Contact Manager 272-3167 272-6631

Bass plyr needed to form orig blues rock trio no pro exp ness Chuck 523-2842.

PA FOR RENT
16 channel system 1500 watt, Call B.C. Sound Productions 617-643-3742.

BLS VOC SKS BND
Voc-frntmn currently w/ "Blue Shadow" formerly w/ "NE Blues Prophets" sks bnd rocknroll soul R+B etc PJ 776-1571

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Clarenetist lkng for fitst pnst or other instru to play semi-class, class Joe 581-3219

Drummer seeking creative and orig new wave band Have equip and trans Dedicated and dependable Call Steve after 6 PM 289-2819

EXP DRUMMER with REH-space seeking PT working band into top-40 or 60's 80's (oldies)rock serious inquiries only Call Paul aft 6PM wknds Anytime wknd 646-4512

Exper bassplayer looking for T40 hard/pop rock band. I am in a working situation now but looking for a better one. Have good equip, trans, backing vocals and desire to succeed. Call Bob aft 6pm 294-1976.

Experienced meture drummer looking for working situation. Call 588-3553 or 583-0294.

Drummer with stage and studio exp sks mod all orig pro rock band 275-0846 497-1567.

Drummer wtd by orig mod pwr pop bnd into Jam Genx xtc. Must be creative driving precise and sing. Be talented look mod 354-4508 536-4516

Drummer wtd must travel play all styles some voc. Work every wk. Jimmy V. 231-0132

PRO DRUMMER
Years exp on tour in studio form with W. Loco, Shane Champ, James Mont looking for work rock + roll band. Hard hitter call Rick Rothchild 423-2795 anytime lv mess.

Ex Burmese drms sks anarchistic musicians I like Bparty Mthreat Rem Eno Flipper but don't wnat to sound like anyone Call 471-0083.

EX-FORONS
Keybrds&drums need id guit & bass must sing, write&Hv demo we hav demo, p.a. &studio call 244-3111 for appointment. Greg

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Male lead vocalist seeks working band. Cover and original rock. Good presence and wide vocal range. 986-6392

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Wntd for wrking cvr/orig rock. Please only the best pro rock singers reply. 398-8509

M guit & F vocals wnt to join/start rock/pop orig & cover bnd. Have exp & equip, John 327-2576.

Need: Bassist/guitarist to trade w/same 4 rock orig band must have pay gig. 599-0117.

Orig pop/rock bnd w/ tape on WBCN sks bass w/ back-up vocals.We hv direction. 595-3486.

BASS PLAYER
wanted for dinner theater on the So. Shore. Sherwood Restaurant in Stoughton 20 minutes from Boston. Must have car weekends + some week days call 344-4425 for interview and audition.

Practice hard to play great. Forming vocal-oriented R+R band to make feet move and faces smile we need guitar with chops organ like garth and that special steady bass 628-6542

Privately owned PA system, lights, and truck available for rental. Nightly/weekly. Call Tony at 890-6969.

Pro bassist w/ L vocal looking for 4+ 1 T 40 band many years call 740-1448. Working bands only.

Serious female vocalist seeks serious band 25+ RR, RB, Blues call Sunni 922-1917

SINGER
Gtr/bass/kybd/drum seek singer/writer to complete new wave band; into PiL, Pere Ubu, Joy Division, the Fall, etc. Rehearsal space s/PA. Call Craig or Peter (254-1970) or Wayne (720-2489).

SINGER WANTED by 3 pc ori rock band have space equip and trns a plus call 647-0091

SINGER
Singer with recording exp needs piano player to form duo call John 246-3229 leave num.

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Skng pt work. Congas, timbales much more + vocals Hot very exp inc studio + dance Steve 384-2171 384-7084

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WTD for orig rock act if you can write melodies and arrange harmonies we want you. Band has 10+ years exp and strong commercial style. Call David at 481-7317 or Peter 655-9687 between 6-10 pm

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Yamaha bass bottom 115L and traynor tube head YBA-1. $250 takes both 353-6893

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Ken Have genuine empathy, ability, and desire to help. Call Bill eves 492-6720

Michelle M call Jay (603) 435-8884.

Paul from Malden missed you Sunday add 511 to your age 8640 Ron.

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Tom in Newton-yr age times 96925plus 8. Keep trying aves. We're alike. Phil.

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PERSON TO PERSON

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SWF 31 MD attractive blond 5' 8" seeks male counterpart for serious relationship. Box 3467

SWM 38 5' 11" prof non-smkr int include bike, movies, outdoors sks SWF for friendship and sharing PO Box 1055 Boston,MA 02103

swm-39 wants mate for day or weekend sail (34') cruising. If you are intelligent but not smart, sensitive but not insecure, interested in your self but not selfish we will probably get along just fine and if you are heterosexual but not cnsumed by sex we will get along better.Photo and letter will get same reply. Box 3492.

SWM non-smkr,drnkr 39 6' 2" 185 sks very attr SWF 20-35 who loves dancing or sailing-Boston harbor, Maine, Cape Must be put together mentally as well as physically. Box 3463

TEN SPEED LOVERS 27 yr old gdlkg SWM seeks fun loving SWF 18-30 for day bike trips on S. Shore. Summers coming lets hike+bike together Write Box 66 Norwell Mass 02061

Throughout years of seclusion in a research lab I have often dreamed of sharing friendship with a lovely lady. Am brilliant, cute, occasionally witty, kind, reserved and not least, modest. Also 28 5' 8", 155 lb, and keep fit. Love Bach, museums, Boston, and my favorite recreation is hiking in the woods. Write and tell me about you. Photo appr Box 3504

Tomboy 25-35 wtd. w/no children SM 37 amateur, dance, theater motorcycle relat/mar Box 3251

Looking for Ms right WM 35 Never tried before but who knows? successful prof businessman honest 6'185 lbs sks very attract slim WF 20-39 for friendship and who knows ! may be Mr Right sincere Replys only Po box 602 Lynnfield 01940.

LUNCHDATES
See our display ad in Dating Services.

NEW TO BOSTON
2 attractive, prof SWFs 23, 1 blond, 1 brunette LOOKING FOR FRIENDS Thrive on music, the arts and Heineken, can cook a mean meal and dance up a storm. If you are SWMs we would like to hear from you. Box 7766

No. Sn area SWM 30s sin horn & du to earth Enjoys din dan mov etc gour cooking act & spec sports sks aware active attrac SWF with sim interests. Box 3524

Attr Asian F 28 prof warm level headed lis to bike dance movies thtr trvl sks SWM 28-40 for frienship and poss monogamous rltnshp Sense of humor appreciated Box 3365

Attrc, prof WM 24 sks WF 18-26. Gentle Roman EZgoing, effect looking for same. Have busy life, nd spec per to shr quiet times. Ph & Photo(if pos) to Box3470

Attr prof lady 37 J has charm, grace, warmth savvy style BUT no marriage/children. Where are you who loves the arts, physical fitness, and left/lib politics? Coffee? Box 3495

PHOTO DEV. & PRINTING

CONFIDENTIALITY ASSURED!
COLOR PRINTS $18.00
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Adds $1.75 P&H
Send film w/check or M.O. to:
VIDCO Box 1036
Framingham, MA 01701
Send for mailers price list & services.

One male about to put the world aside for summer to wander the continent seeks female who wants to do the same. Box3491

PERFECT SJM
SJM hndsm slim intel crtv at hl sks sim SJF with stkyle + tiny waist. Box 3516.

PRAIRIE HOME
Companion M for shy person SJF 34 MD share powdermilk Biscuits other simple joys Box CC 130 316 Harvard St brookline Mass 02146.

Prety, witty F writer, not yet rich sks selective, strong-willed, fun-loving, fit 35+ M with everything but the right woman Box 3369

Photog sks attr GWM couples 4 ertic art-no porn, sex. Fine prints inexchange. Box 3496.

Pro Bodybuilding Model 6' 0" 220 PO Box 681 Moriningdale 01505

Top Chicago photog needs new female faces-mag and book layouts Please write Box 3480.

PERSONALS

25 yr old vy attr w hng SWM seeks fem 4 friendhsip + fun tel no all answered. Bx 3285

2 regular guys, late 20's, 6'2, 6' 175, 185. Enjoy new music, good movies, working out and having fun. If you're a man with confidence and a sense of adventure write Box 3517.

32 Handsome seeks luscious woman age 25 to 45 for occational luncheons or dinners or intimate desserts please reply Box 1427 Westford,MA 01886

BOX INQUIRIES
For box mail inquiries, phone 267-4437 between 11 a.m.-2 pm. daily. Box mail may be picked up between 9 a.m. - 6 p.m. Mon.-Fri.

Gdlking MWM 37 6' 170 warm & romantic & vry unhappy seeks attractive MWF 28-40 in the so shore area to share some happy & tender moments. Would pref M-F day time basis but cn also be occais eve. Want to talk, take walks along the beach, share gntle smiles and affection.I feel love's too good to waste. If you'd like to share these w/me I'd love to hear from you. If you feel lonely or unhappy lets share happiness together. Would you like to talk about it? I'm vry sincere & caring & hope you will be too. Send phne or way to contact Box 3307

SKS WOMAN
Goodlooking nervous nice guy 32 seeks woman must enjoy giving me a BJ Please include photo Box 3362.

PRIVATE MAILBOX SERVICE
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* Secretarial Service
* Ans. Service
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623-2436
(Camb.-Som. Area)

Good looking SPW 35 intellectually and physically active, with sense of humor and great legs seeks tall man with similar attributes Box 3086

GOOD TIMES
SWM 28, 5'9", 130, sks SWF 24-32, attrac, slim, prof, mature, unhbtd & enjys gd times in or out of bed who shrs my ints & is seekg s ing term reltnshp. All rples hndld discrtly. Box 3444.

Spring Edition
BOSTON SEX GUIDE
Everything sexy and sensual in the Greater Boston Area. Nude and Swingers parties, nude beaches, massage parlors where to buy sex and get it free (hetero bi gay) and much more.
Send $5.00 to:
Guide Box 308
Chestnut Hill, Ma. 02167

GWM 24 6f2 160 lbs vry gdlkg masc cincut sincere sks masc caring bigbthr fthr type guy 4 frndshp lrn inaxp n ready 2 meet apecial frnd 1st ad pls write today do u coach crew r swim PO Bx 8391 Bstn 02114.

GWM 24 6' 185 gd lkng intelligen masculine straight acting loving athletic lookng for same Enjoy classical music books sports Box 3328

Let them eat steak...

(cooked medium rare, of course) & salad bar & homemade freshly baked bread & baked potato & a carafe of burgundy wine, & a slice of fudge cake and even the angriest of the rebels will toast to the Queen's health. How often do you go to a restaurant, spend $10-$15 on a meal and still leave feeling hungry? That is not the case at Newbury's. Our Sirloin steaks weigh at least a pound, our salad bar offers seconds, thirds and fourths, the baked potato is huge, you get a loaf of of homemade bread with dinner, and if you are still hungry, have some of the free brownies for dessert. So the next time your friends get restless, bring them to Newbury's and discover the restaurant which has kept Bostonians and their stomachs satisfied for the last forty years.

NEWBURY'S STEAK HOUSE

94 Massachusetts Ave., Boston, 536-0184
OPEN NOON TO MIDNITE FREE PARKING AT GARAGE ON NEWBURY ST.

SINCERE OPTIMIST
Hll SWM 23 6' br.hr.bl.ey.seeks F 20-26 for growing, sharing, learning, relat. I'm an imaginative, extra-sensitive, honest, open, spontaneous, playful, affectionate, happy, mature, humorous individual. Seek active, open, self-aware F for relat. Love creative photography, scuba, sailing, camping, concerts + outdoors. Hate bar scene. Enjoy Springsteen, Seager+ Billy Joel.If you thought you'd never answer one of these ads, you're probably who I've been looking for. It's SPRING! Take a chance! What have you got to lose? All answered, will travel. Box 405 Bedford MA

SINGULAR SENSATION
Culinary creations presents a cooking class series designed for the single adult who likes to eat well. Meet other singles and explore your gastronomic talents., Call 566-1308.

BOX INQUIRIES
For box mail inquiries, phone 267-4437 between 11 a.m.-2 pm. daily. Box mail may be picked up between 9 a.m. - 6 p.m. Mon.-Fri.

SWF 35, spontaneous-ambitious-hip seeks fun + caring male company. Silliness a must!! I like tennis, rain, camping, good meals, explorations.Box 3451

SWM 23, grad st, gdlkg, wld like to mt thinking, attr, SF 20-26 who enjoys arts, philosophy, travelling etc. Box 3486

SWM, 27, musician sks attr, intell F into rock music, film, occultism Box 3452

SWM 32 Prof lives in Camb seeks attr intel woman for dinner, a movie. Please write. Box 3484

Where do Boston's most eligible men and women meet?
the PEOPLE NETWORK
a social and professional association of men and women
COPLEY SQUARE
118 Newbury St., Boston
RT 128/MA PIKE
60 Walnut St., Wellesley
247-3800

SWM hi 40s tall slim intell warm sense of humor now desires fam sks neat attr SWF 30-40 Box 157 Melrose MA 02176

Very attr 39 y.o. sep. M artist waspish but considerate, human, likes plays tall ships psych seeks warm comely F w/fine lines for mutual nourishment and earthly harmony box 3414

If you are an energetic, intelligent, self-confident man who is empathic, of strong ideas a good listener, verbally clear valuing success in your professional and personal venture I'd like to hear from you. I am 32 years old divorced jewish female, scorpio who fits the above description Box 3480

JADED ALMOST RICH ROMANTIC
Attractive, extremely successful, diverse, engaging, athletic, unconventional, occasionally decadent, professional, JM seeks high caliber Woman (20-32) of exceptional inner and outer beauty to share the ride. She should be physically tight, intellectually loose, adventurous, supportive, ambitious, sharp, highly selective and ready. Photo is important. If you might be the rare woman I'm looking for and do not have a photo, please go and get one taken. If I'm not interested I will confidentially return. Box 258, 104 Charles st.

LADY OF QUALITY
seeks special SWM over sixty who is marriage minded who will love me and me alone + I will give him all my love + devotion in return. Am attractive late 50's well educated refined nice personality + very easy to get along with. No dependants. Box 3483

AGGRESSIVE LEADER WANTS PARTNER
Harvard MBA, 40, 6' 3", 195 lbs, owns one established business with profits of over $100,000/year. Starting new business in computerized learning. Likes sailing, walks, plays, stimulating conversation. Wants to have a home and family. Want someone older than 30 with a Master's degree or higher in math, science/engineering, or English. Must earn over $40,000 per year, currently own property, and have been in psychotherapy at least one year. No children currently, and wants children. Puts husband first, career second. Likes to socialize, good organizer, and takes initiative. No reply unles you meet these qualifications and include a photograph. Box 2000

Lithe lovely sweet gal sks intell romantic caring SWM 50+ PO Box 314 Boston 02101

Looking for adven SWM 20-40 w/sports car for x-county car rally. I Am SWF 28 Technical Writer in local Comp firm. I enjoy movies, theat, all music, mtrcyles & lng drvs in really fine sprts cars. Write me at PO Box 485, Bedford Ma 01730.

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CELEBRATE
coming of spring. Share the warmth and sun with a friendly companion. Send card or phone no. to Missy Box 3514.

DWM prof 40 5' 10" 170 kind seeks co. of rubenesque lady. Send ltr and photo. Box 3476.

DWM seeks attr educated rof woman for fun of all kinds im retr exec mid 50 po box 1267 Groton, Conn 06340

Dynamic sophist SWM 28: tall handsome scientist-entrepreneur, athletic & diverse, wont settle for ordinary. Sks beautiful astute charming career woman 22-30 for superb relationship Box3401

FRIEND/LOVER
Supportive SWM 37 6ft attr ezgoing seeks ind, hthy, trim BIF for playful,non-jealous int frndshp. Enj ocean, music, msaage, fun, relaxing. Poss lng trm for rght pers Box 3393

Gd humored dwn to earth SJM 29 enjoys outdoors conversation movies dancing, sks SJF 25-35 to share the warm beginnings of a new relat if U R tired of being alone + envious of couples walking arm in arm + laughing for its pure joy, write Box 3459.

Good looking prof SWM 28 sks very attr, intel, affectionate F to share a warm, lasting relationship. Finding someone special thru an ad has to be a long shot, but lets both take a chance. Write to Box 678 Acton,MA 01720

GWM 5 10 155 sks GWM lover 40+ d-h-ski bike swim nature study avantgrde arts bed and Barthes Bx 484 Assonet 02702

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QUITE SIMPLY
Companion II offers you a contemporary alternative to traditional dating methods in the comfort of your own home. Companion II, P.O. Box 15-p, Danvers, MA 01923-015.
774-1109

Very attractive DWF professional 42 seeks intelligent male 42-55 secure sensitive who enjoys children cultural activities and sports please write box 3314.

Very hndsm, bright, tender, passionate, kind, WM 31 sks tall, intelligent F w/ a pretty face and a beautiful heart to be the love of his life. I'm ready, are you? Happiness assured. Box 3447

Warm attrac prof easy-going SWM 28 sks F for close friendship. I like outdoors, long walks, movies, affection, hiking, music. Box 3448

WHY NOT?
WM 28, very attr, intel, lvyed, independently wealthy with a good sense of humor seeks an extremely attr intel WF for enjoyable times together. Have a city condo, summer home on the coast and will be quite generous with the right person. Hoping to meet a woman who would usually never consider this type of approach. This is a very sincere and honest ad. Box 802, 104 Charles St., Boston, Ma 02114.

WONDERFUL MAN
37 SF loves life, learning, laughter. Seeks signif (M) other who is flexable, responsb, calm & direct. Box 3478

MODELING

Attractive Female, age 18-22 (5' 7"-5'11"), needed to model new product in photographs. Prior experience not necessary. Please send recent photograph and indicate weight and size to: 109 Cambridge, Winchester, Ma 01890.

F wld for nude fig study no exp nec 4135496691 Joe 50PH.

GWM avail for nude modeling Also interested in photo exchange Box 231 Natick 01760

MODEL 4 HIRE
Very well built male will pose 4 photos etc. attractive + versatile 731-6065

Model, Super looks, Super built, 6', 180, 23 yrs, no exaggeration. $10 gets pictures, phone no., PO Box 264, Morristown, PA 19401.

MODELS WANTED
South Shore's leading modeling agency is seeking new faces. Must be over 18 (male & female) Portfolios reviewed every Tuesday & Thursday. Please call for an appointment. 335-1636

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A discreet and personalized alternative to the established gay scene. If you with to meet other like-minded gay men and women, send $1.00 (postage and handling) for application.
Partners, Inc.
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Boston, MA 02116

FEMALES
BiWM yng 150 lb 5' 9" good look + build sk broadminded female with a touch of kink for fun + poss relation resp with phone + picture if poss box 3506

FISHERMAN ONLY
Pretty SWF 34 wants friend-gd-looking SWM of the sea. Write to me. You must be 30 to 40 yrs and send photo. Anna Box 322 89 Mass Ave Boston 02115.

FOR LADIES ONLY
WM 31 sks sgle bi&marr wF 18-35 must clean hrny friendly for sexual fantsy photo address will reply fast PO Box 285 Quincy MA 02169

Free helper ygdlkg WM will do any reasonable job if I can work nude in home or work u have job you dont like write sincere only U wont regret it Suite 16A 29 Bow St Somerville 02143 Legitamate ad.

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BiWMF desires mature biWF for a fantastic sexual adventure with me + my male friend. Please write Mr Box 1327 10 Milk St Boston + enjoy life.

FUN-TOGETHERNESS
Handsome, well educated, unattached male 40's wishes to meet an attractive, sensuous female. We could enjoy meeting once or twice a month at my apartment for fun, laughs, warmth, gourmet dining and deep communication. Want to discuss it? Write Box 222 Newton 02159.

Gay Dating Exchange-353-0842 A new way to new friends PO Box 125Boston MA 02199

GBM patron 55 has gd hd. Discret safe my place redmds rely. Its worth the effort. addres ful self-discript A must no phone. No drugs box 1409 10 milk st Boston 02109

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GWM 25 5'6 130 br/br would like to meet GWM 18-30 for frnd or pos rel not into kinkiness or overweights if inter send full face photo + ph no to Box 3481.

GWM, 25, V ATTR, 5' 9", 140 wants to expire sbmss fantasies with attr, dom, well hng M, exp+ symp detailed ltr, phone+ photo to box 3502

GWM 26 V att 158 st app masc 5'10" gd bld hry chest intel prfsnl funtvng sk M 2 xplore minds bodies frnshp lsts pos rel Box 588 Cambridge 02238.

GWM 27 5' 7" 125 br/blue gdlkg likeable succ prof sks lover best friend-dislike attitude bars drama. Pref younger guy but will ans any reasonable reply from a masc stable resp person Box 3441

GWM 28 5 10 150 gd lkng seeks casual daytime encounters after school etc at my Boston apt n hassles inx ok Box 3506

GWM 28 5'10" 160 st act disc easy going like to meet rugd friend 18-24 Mari-Milf area with lea jacket, tight levis for hanging out, lt wrestling dirt bike, gd times, Box 3313.

GWM 30 yrs old st app & act lookSing for sharing relationship with GWM 18-30 yrs old offering love & companionship & honesty not into bars more into life living people Box 3511.

GWM 32 160 5' 10' vwtblt gdlkg sks smkr 20-35 who likes steam rms showers mjo avail sat. afterns club prov box 3488.

Yng GWM 135lbs. 5' 8" lking for little brother ur 18 smoth, trim. Luv 2B Tickled. Box 3525

GWM 50 6' 190 avg lks seeks GWM 27-40 for friend,lover & confidant-secure,sincere & discreet-not into bars,drugs write po Box 2489 Worc 01613

HOUSEMATE
Furnshd rm in sml country home avail at min rent. Gentleman desires cheerful stable fem to shre ktchn chrss. Alternatives considered. P.T. Work nearby POBox 3049 Fram. MA 01701

HUG ME TIGHT
BLK M 40yo 180 5-10 w end sk met Dom F 45-65 for artic fun any race or size must be very mat write Box 3468

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HUNKY GAY DAD
Tall loving intel ecstl prof 55 sks ambitous honest gay. son under 30 2B frnd & lifelong lvr. prefer slim gdlk tall masc exp guy. Sending xpict letter with photo, phone to 3361.

Jim 50 5HO
rite to pO box 592 Framingham MA 01701

JO Buddy/frnd 30-45 wntd by discrt by masc wl bit ndwd GWM 42. UB same mst lv in Bos or Cam No oth scenes Plc+descr phn no to Box 3479.

Join swingers group monthly parties-singles-couples-all areas-detailed letter-photos SASE-Box323 Midd RI 02840

Ken: Read message column. Please repeat stats when you call to verify identity.

KIM
Tall sexy redhead available for luxury loving. Discrete gents send crd/sase Box 3515.

Framingham, Milford, Franklin area. Social-Support group for Gay-Bi Men & Women. Sponsoring socials discussion groups excursions & lending library. Write TCA, PO Bx 132 Millis, Ma 02054.

ME OR EE
34 yr old married woman seeks collaborator to develop the perfect vbratr Box 380 104 Charles st Boston 02114.

Middleage, professional gentleman, non-smoker seeking a female companion 25-40 for travel dance dining etc. Would support education or provide job.With photo, write to POBox 55, Melrose 02176

Mstrss stern-gorgeous, slim sinuey + demanding will rule slvs at your home or mine! Discreet + vry expert Box 3471

MSTR WANTED
GWM 26 5'1 150 gd lk will be your slv and do chores into psych-not pain Box 3466

MWC seeks same he 34 5'11 190 she 32 32 5'4 115 both attractive and clean please write with best way to contact also single BiFemales for threesomes Write POB 124 Prides Crossing Mass 01965

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COUPLE 4 3SOME
Hdsm WM 39 5'11" 165 safe clean disc sks cple for thrsme will satisfy your every fantasy. Photo sent upon request. Box 1411 Nashua, NH 03061

Affluent man 32 seeks affectionate, beautiful girl or woman, 18-30. Please include phone to Box 3490

All fantasies fulfilled-your home or mine! Sexy tiny 27 yr brunnette! Men send sase Box 3473

Att Biwm,40,bft,f175 sks trimM,F,cpl for occ gdtimes,disc no-hassle maybe also trvlmat compan.Live Quincy & Wareham write Box 21 E Wareham 02563.

Attrac caring married man seeks nice lady for occasional lunch and affair Box 354 So Boston 02127.

SEX SLVE WNTD
T ATTRAC WM 38 5'11" 170PDS WELL ENDWD LONG LASTING SKS ATTRAC WF SEX SLVE 23-30 FOR SENSUAL INTERLDE ONLY NO INVOLVMNT NO PROS. WRITE PO BOX 417 DOVER MA 02030. SEND PHONE & PHOTO IF POSS.

Attractive male, 30, with many domestic skills seeks work as maid to understanding woman box 274 310 Franklin st., Boston,MA 02110

Attr GBM sks GWM fr good, clean f-un PO Box 2367 Boston 02107

Attr looking for clean F for 3some first time He 27 She 24 will anser all send photo&phone Box 3487.

Attr WCPL sks cln attr WF to fulfill mans voy fant with his eager yng F who will satisfy you. Exotic dancer perfect but not necessary No simplex please PO Box 283 Woburn MA 01801

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D.L.D., 310 Franklin St., Boston's original mail drop, established 1971 can meet your needs. Call 423-3543 to rent a private mailbox immediately. 5 minute walk from Faneuil Hall/Quincy Market.

This GWM is tired of the bar scene-the attitude is too much. I am 28 6' 160, attr, athl, intel, artistic, sensual. Would like to meet GWM 22-32 for frndship or more. Inc pix if poss. Write David 3497.

TO: ROBINHOOD
Lady Marion needs you! Write before it's too late. Photos, please! No prev. married. Marion c/o Eliz. Box 69 89 Mass Ave Boston 02115

Unique SWF sought by unique SWM. Tho age 45 am lean musc jocktype look 30. Accomplshd prof in 2 fields. Seek young WF pretty face large nice derriere pleasant relship. Mature men can be the best. Box 3464

Very stable GWM 45 virile trim quiet, no int in stereotypic G lifestyle, wd lk adult lovig rel with masc M. Non smoker only. Ltr pls. Box 349 MIT Branch, Camb. 02139.

Vry attr SWM 50 sks attr dom SWF 35-50 to be yr slv to do as you like all letters will answer Box 109 Manomet 02345

MALE STRIP
Very good looking sexy well built M will strip + dance for F No fee, sex or hassles. Box 3080

SUBMSVE PASSION
is yours if u choose to dom me. M 29 atr athl gd or skls seeks F or cpl 2 please and obey Box 389 Stoneham 02180.

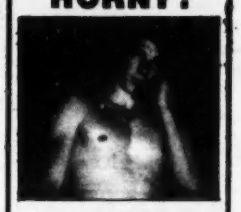
SUCCESSFUL EXECUTIVE
Secure would like to meet attractive, career or student girl with gentle warm personality 5ft5in+. Would like to assist in personal matters. Box 3350.

Succ prof gdlkg GWM 30 nonpromisc lkng for similar guy 20-30 to shr his life phone to box 3501

SWF 34 IQ160 sensual attr slim,sks SW physician,male,30-48 for elegant spring dejeuner sur l'herbe,conversation,champagne etc RSVP STAT box 3505

SWM attrac tall slim 40's pro emp educ var int gen cons subrn seek dom F friend indulge my sub maid fant Box 3450

SWM Prof gntlmn early 40s 6'1 165lbs average to better in appear quite alone sks intel dom yng woman with exotic interests for honest rels. Smoker preferred only serious reply no pros. Descretion asured phone pls POB 1098 Worcester 01601

HORNY?

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STRAWBERRIES
And cream are a delectable for the gourmet. Im a yummy 5' 11" strawberry blonde seeking gents to make a delicious memory w ith.sase pls.po box 951 sale m nh 03079 North of Boston.

Bob add 624 ToyR age then add 6366 to yr weight or rte again B592 Framingham 0701.

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Boston Girl Guide send $5 to Salem Publications 4 Park Circle Hingham MA 02043

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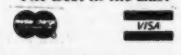
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BD SM COUPLE
Attractive in our thirties seeks people in need of ertic fantasy fulfilment Box 443 310 Franklin St. Boston Mass 02110.

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Seek subm F or cpl for exotic times. Limit respected Box 1485 10 Milk St. Boston 02108

Dom WM sks fem slvs novice ok must be over 18 send pix+ letter PO Box 8463 Lowell, MA

DWM 40 has much to share, physically and mentally, with WF 25-45. Box 3399

ADULT CAKES
241 Cambridge St. Cambridge
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delivery available
Sweet Touch

ERIC
Handsome WM blue eyes, tall, romantic, athletic seeks attr woman for discreet interlude. Send your phone# to Box 3493

EROTIC 3-SOME
WM 25 6'+ft 170 hndsm sks cpls / Bi F's for erotic 3-sum discr p&ph PO box 1241 Bstn 02104.

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BiMndM seeks Bi or BiMnd rm Mts Gig economical beach apt Box 130 239Wash St Bstn 02108.

BI STEWARDESS
Blk-marr attr new in town sks Bi Fem BorW for friendship and fun. Box 3273

BiWM 30 gft 185 lbs good looks rugged. Involved fulltime but looking for All-American type for occasional fun in afternoon. Prefer guys who work out. Box 3500

BIWM 33 5'10 165 sks spec BiWF make my future complete with a loving relat lots to offer rt pers. pic ans first start springtime with a smile. POB 469A, Hav MA 01830

BIWM35 mar sks new friends for clean discreet fun N. Mass or S. NH PO Box 3344 Nashua

BIWM 6' 188 lbs sks pro-style wrest'rs intersd in ht comp matches am vry athlt expct same-prefer Wms wi gd attitc bids or bodbids wi some exp in prostle disc asurd photo gls immd ans+rtn Box 3507

BLONDEBEAUTY
Young Joey Heatherton lookalike seeks successful gent. for private rendezvous. PO Box 375 Boston MA 02101.

BOSTON'S LIVE PHONE SEX

(617) 523-5343

All of your fantasies can now be satisfied by our sexy, erotic girls & guys.

CHOOSE YOUR FANTASY
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Please call now for an unforgettable experience

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send money order to:

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645 Beacon St. Box 10 Boston MA 02215

Attr yng WCPL BiF seeks clean BiF 18-35 for occ 3-somes. Disc. Send phone Box 3477.

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All festishes. Talk to male or female or both (3-way) 3 calls $50
MC VISA AMEX
Send m.o. or COME visit for in-person session.
Lynda Phillips
500 N. San Vincente Blvd. #5 W. Hollywood CA 90048
213-650-7260
213-855-0888

WANTED: A REAL MAN
You are a gay male who is competent assertive, loving caring aware, sexual healthy comfortable with intimacy and ready to explore a committed relationship. I am loving succuseful resourceful physically and mentally fit GWM 6' 165 pounds 50 with many interests who seeks a companion to share good times and bad times in order to build a future together. PO box 1094 Brookline, Mass 02146

WANTED GIRL FRIDAY
MWM 29 sks married or single Fs to 35 who wants part time job in small office sexual interludes is the job, help keep the boss relaxed. Send letter with salary requirements. All answrered Box 3389

Warm friendly attractive GM 29 seeks sensitive younger GM for closeness affection + sex Plc appreciated Box 3445

SHERRI'S FANTASY SEX-LINE

Hi! Let's Have An Affair By Phone.
MC/VISA AMEX
In California
(213) 479-4611

Wld lge ldy with buxom bsm + rnd btm like to dom ovr WM wrt Box 323 89 Mass Ave Boston

WM 25 sk older woman to fill my fantasties send sase PO Box 84 Sagamare MA 02561

WM 28 5' 150 seeks a female for adult fun. Send Phone to PO Box 30 Seabrook NH 03874.

WM36 wants petite matrs will help you with college PO Box 266 Stoneham MA 02180

W M stud avail to slim trim Fs & cpls clean safe gntl can be bl ing lasting descrete day; night;prvt; parties ok Box 3333

WM Xdresr 40 like to meet w F who likes to dress up Men box 4854 Manchester NH 03108.

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SECURITY MAIL SERVICE
Your Own Locked Mailbox, 89 Mass. Ave., Boston, MA 247-9141
Next to Steve's Ice Cream
Confidential & Secure.
Ask About Telephone Answering.

WCPL SKS BIF/M
W dynamite cpl 40's loving together ht sk BIM/BIF for fun our home. 1st exp for fem. We enjoy drinks music turning on. Reply to Seaside P/O Box 491 Hull MA 02045 Phone if poss

WHERE ARE YOU?
Dynamic intelligent very successful businessman age 40 has been seeking a very special lady for a long time. So far my search has proved fruitless. Although I have met some very fine ladies no one has been suitable. My search is quite unique. I am married and my business interests are of such a magnitude that for the present I must remain so. I desperately need a lady to fill a huge void in my life. Someone to whom I can be a friend confidante advisor mentor and cover. I am an extremely sensitive emotional individual and have a need to shower affection on someone very special to me. Due to my marital status the time requirements would not be onerous. I seek quality of time rather than quantity. The benefits to the lady would be considered as this matter is of paramount importance in my life and she would be treated accordingly. I have no preconceived image of the type of lady I seek. Age and race are unimportant. Intelligence looks and sincerity are essential. Be advised that I am rather discriminating. If you think you can handle this type of relationship with a married man and would like to considerable improve your lifestyle plus acquire perhaps the best friend you will ever have, I would very much like to hear from you. This is a very sincere responsible ad. I hope your response if it comes will be equally sincere. Please give this a great deal of thought, as it could change the direction of your entire life. Box 3490.

WOMAN ONLY
Sexy SWM 29 6' 3" 190 seeks hrny adventurous females especially mother-daughter combinations Bi-woman black woman older woman dom-sub women write ideas phone photo wil answer all no fats pro or men Billy box A111 89 Mass Ave

WRESTLING GALS
Our leg scissors will have u begging. Then we'll pin ya. We're rugged rassiin girls. Enclose card and fone. Box 3482

X-New Englander attr, athletic, BM 39 lving in Wash DC many varied interests sincere + caring travel 2 NE regularly sks trim adventurous single WF for conversation dates relationship travel btwn NE + DC Box 3346

XWM nurse 40 will give warm rlxg nmas to ladies only in prvy of your home. DLD Box 585 310 Franklin St Boston MA 02110

GWM 34 attr, fun loving profl seeks sinc. 18-30 guy for close frndshp POB 692 Boston,02123

Young Italian man (Bi24) handsome with nice strong body seeks sensuous male youth 18-22 for a spring love affair. Box 3455.

You purrfectly content gentlemen send sase kitty box 263 Fayvll 01745.

PRIVATE MAILBOXES
- Secure & confidential
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- Near Symphony Hall & the Pru
- Complete professional services

Huntington Ave., Mail Service
391 Huntington Ave.
Boston 536-5053

My pen needs more ink + mad Madeline wants her stuff. Pls call. I didnt mean to scare U.

NUDE MALES
Wanted BiWM college students for nude photo seesions. All replies w foto + fone answd. Box 385, 104 Charles, Bos 02114

NUDE PHOTO
GWM seeks friendly females with camera for nude pics Box 3462.

NYLON BIKINI
WM25,6' 185lbs wants to meet guys who wear skin tight bikini underwear. You must have a strong interest in this fetish. If you wear your bikini so tight it needs to be cut off drop me a note with phone. Respond Box 3453.

BOX MAIL NOTICE
Only bona fide replies to an ad should be directed to a Phoenix box number. The Phoenix is not required to hold, deliver or forward flyers or other unsolicited matter.

PORNO GAMES
FOR ALL OCCASIONS STAGS, BIRTHDAYS, AND OFFICE PARTIES . . .
BROCHURE AVAILABLE
366-5753
DELIVERY AVAILABLE

CAPE ANN AREA
soon 2 B single WM53 hndsome well blt sks F who wants aff drngman yet is indep and wants her freedom age no bar with kids or empty nester ok. PO Box 2590 GMF Woburn 01888

COLLEGE BOY
Young (18) blond blue-eyed student needs assistance with college education. Box 3130

COME LIVE IN MY MANSION
Well fixed SWM (50) will pamper a SWF with love and companionship to share life's adventures, to enjoy and be enjoyed. Box 3512

COUPLES
Very sexy MWC live N Shore looking for another couple for true friendship and intermit fun we like public exhibition photo sexy dress send photo phone PO Box 603 Allston Ma 02134.

COUPLE
We're a very attractive professional WCPL in 30's eager to meet other MWCPLS for sensual relationship. Quite concerned about herpes & discretion. Couples with similar interests & concerns only. Must send photo & tel no with letter to Box 3103

Cpl 40 seek M to introduce us to three sm ability to persuade helpful phone nc Box 289 89 Mass Ave

729 BOYLSTON STREET, BOSTON, MA 02116
(617) 424-1007
New York• Los Angeles • Las Vegas
MC/VISA

Cpl,attr,sks F or cpl for friendship & fun be attr slm box 17 Westboro Ma 01581

Cpl W she 39 He 45 seek CPLS or Male or Fem for brief sex encounters send comp photo phone ME NH Mass area phone x3343.

VOYEURS DELIGHT
Male stripper will provide highly erotic free show for women + couples zero hassle or strings may be filmed box 3321

Desire the company of a love ly excl9ting woman? I am sensual shapely charming & most discreet. Youre a successful gentleman skng leisurly relaxation & fun. Phone or sase po box 9253 Boston 02114.

Sex is my pleasure
• • • •
TELEPHONE SEX!

I'm in a hurry to start— but never a hurry to finish!
CALL **NANCY**
(212)582-8181
7 DAYS—24 HOURS
MASTER CHARGE

ORIENTAL GIRLS seek American men for friendship, marriage. Individual introductions. Information, photos $2. Equator, Box 570311-XF, Miami, Fla 33157

FEM/CPLS OR MLS
Bi Female sks cpls or males to be alone with me or with husb disc ass. Box 3231

Pamper + play with me! Slim petite, SWF, 27, beautiful, vivacious + sqeaky clean sks old-fashion Daddy. Box 3472

PLAY WITH ME
Passionate young redhead seeks discriminating gentlemen for rendezvous in the relaxing privacy of her lovely city apt. Your pleasure is mine! Discretion assured. Send inquiries to Box 157 104 Charles St Boston 02114.

POLITICS & POETRY
Don't know why I feel like the maytag rpair man because I am an attract, intel thin blonde brown eyes SWF 35. Sk 1 man 30-40 to shr politics poetry country and city life. Write to 3411.

Prof Att BM 34 sks att cpls to 38 clean disc gd company ht no hassles pic rl Box 3387

TALK TO A SEXY LADY NOW!
CAPITOL Line Phone SEX.

I am the **only** *one who has the most* **variety** ♥ *the most* **beautiful** ♥ **classy** ♥ **creative** ♥ **erotic** *ladies who would* **love** *to share your wildest fantasies with you over the phone.*
P-L-E-A-S-E *call me* **now** . . . *at* 301-933-2900 in Washington, DC
24 Hrs VISA • MASTERCHARGE
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BNDGE
Handsome 28yr white dom male interested in meeting lovely young lady whos interests are exotic attire bndg am very discrete lets talk po box 1363 Seabrook, NH 03874

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Happy & secure young physician wld like to meet interesting ladies for fun&romance must be attr&petite. Reply Box 3510.

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Now realize them at home!! On the phone!! What KIND of fantasies? Your imagination is the only limit. We are experienced and creative in all areas of the bizarre and erotic. Before your fantasy begins a consultation will ensure total satisfaction.
WHATEVER YOUR FANTASY YOU WILL BE SATISFIED
Let us hear from you
(212)
529-3154
The Fee 30.00
Visa or Mastercard

Prof DWM attr 6'2 190, seeks bright & sexy woman for swing party companion. Friendship & sexy times, both Box 8865.

SANITARY GROUP
We're a small fussy group of suburban swingers who are very concerned about venereal disease (i.e. herpes is incurable). You must guarantee to swing only within our own small safe circle. Equally concerned couples only may inquire. Photo helps. Unrevealing OK. Box 94 Newton 02159

SensBM 33 att 6' 190lbs sk yng disc att cpl/biF no pros po box 952-Camb Ma 02238

SENSUAL WOMEN
Fs & BiFs who wish discreet WM for long erotic sxual fun & fantasies F partner avail Ans all w phone & info PO Box 8841 Boston 02114

SEX KITTEN
I will make you purrfectly content. Succ. w/ gentlemen send sase + card Kitty Box 263 Fayville 01745.

SEXY F ATTR M
Seek special gen client's m, for couples, for long discreet sessions Box 3247

Sinc WM 35 attr endwd sks Fs cpls for disc sensual fun lm expr, totoally uninhib love fantasy Box 401 Belmont 02178

Single members needed to start Boston area pleasure club into xxparties by liberal minded adults no drugs/gay males under 40 WF/M prefer phone to please interests contact Mr A Box 58 Bedford Ma 01730.

SJM 60 seeks a petite affectionate and sexy woman for dating and vacation planning po Bx 217 Framingham MA 01701.

SK F TO WRESTLE
Other F for private film collector Real or fantasy match. Prefer short big bust girls,any age. $100 to $250 per girl. Write JC DLD 88 310 Franklin St Boton MA 02110

SLV
Submssv W gentleman would like to meet dom woman or servitude is my thing. Box 3449

SM 43 sks SF to share 1br ap in Braintree near T longtime rel poss $25 wk.Box 3461.

SMILE LADIES
Do you have soft voluptous hands and long gorgeous nails? SWM 29 sks you out. Womens hands are so sexy
1 in my book! Yes I'm still smiling but long for your touch Richard. box 3489

So shore att SWM 35 seeks cpls 4 fun + friendship very fr oriented Bi cpls most welcome Am clean disc expect same Fone plse to Box 3483

PHONE SEX
LAURIE'S SEXY VEGAS HOTLINE
I and my sexy Showgirl friends will love to touch you with our hottest fantasies. Let's get together. I'm waiting
(702)
362-0729
MASTERCARD
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EXPER. MSTR
will accept subm. fem for training within agreed to limits. Box 417 Essex Sta Boston 02112

Prof SWM 30s tall hdsm curly seeks at disc nonsmk or MWF 4 no committ, fun-filled interludes. Must B clean disc no H, N of Bos drop me a note Box 3465

She will fulfill all your fantasies on the telephone
She's in a hurry to start—but not in a hurry to finish!
CALL MISTRESS MORGAN
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Enjoy the company of a Beautiful, Blonde Starlet!!
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All Calls Verified

KIM PRE-OP HOT!
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LADIES
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Ladies I aim to please escort by Rick Hotel Motel only 617-384-8627.

Let a pretty girl escort you. Boston & Camb.
Outcalls only. 262-2299

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Let us show you the way to our ever lasting blow out. You must be lost because you haven't found us.....yet! For your escort 266-5322.

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Masculine, Clean, Goodlooking and Friendly All American Male. In or Out. Video Movies Available. For a Versatile Escort call 236-1285

DEVASTATING INVITATION
Place: Finest Location
Hostess: Superior Beauty (Shapely, Sophisticated)
Occasion: For stim. companionship and fantasy fulfillment. "Crystal's"
RSVP 277-7093

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Tony or Nick escort 864-7973.

Vigorous escort BIWM 277-3706.

Wanted BiFemales, BiMales for new escort service. Phone, photo, letter of intro. PO Box 14, Winthrop, 02152.

WILD WOMAN
If you're men enough to handle a full-figured girl for lots of fun, call 262-1515 for escort

BRITTANY
Tall, gorgeous, voluptuous, high class white female to escort the professional male.
ALL CALLS VERIFIED AT HOME, OFFICE, HOTELS ONLY!!!!
536-7030 - 24HRS.

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The Only Referral Service that lets you talk to the escort *before* you choose!
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24 Hours
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Discrete young couple available for your pleasure. Satisfaction assured for succesful men and women. Write to PO Box 189, Lowell, Mass. 01853 All replies answered.

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Let's celebrate your special occasions together.
Birthdays, promotion, first time, divorce, holidays & special occasions.

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Call 323-0674. Calls verified.

ANGIE
Don't let your fingers slow you down. I'm as close as 7 digits away.
566-6471
(In-call Escort)

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Bi F + cpls with Bi F for get togethers clean to escrt Box 99 Bedford Mass 01730.

Do you feel adventurous open the door to new dimensions. If you lead I will follow to pursue your desired expectations. For an escort 536-2236.

REKNOWN JOANN
Give into me. . . for you gents who need tops in West Coast Style
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(Incall Escort Only)

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21 year old Irish swimmer. Masculine and Well Built If you're interested Call Me 437-7031 Resonable rates Escort in or out. You'll be glad you did!!

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IN AND OUTCALLS
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Classified Display Rates
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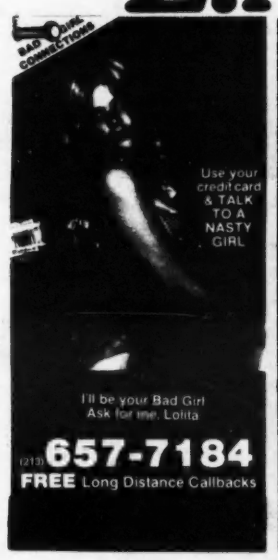

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HOLLYWOOD'S MOST SENSUAL MISTRESS

"Talk sexy to me and suffer the consequences!"
Phone sessions only
This is a real picture of me
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Bi-SWM 30s sks new frnds fun hnst sks BiSWM & BiSWF dwn to earth only-sincere only-Box 892 W. Yarmouth Ma 02673.

BE MY SLV
Dom WF sks sus M to spend time in her B&D playroom heels hose+garters sase only Box 3076.

TALENTED VOCALIST
Attractive talented SWF vocalist 23 yrs. old 5' 3" 105 lbs green eyes long dark brown hair seeks assistance. Write Brandy PO Box 417 Dover Ma 02030. Send phone num.

BiBm 34 att w blt 6' 1" 185 Lbs. educ estb sks intel att hng str app M to 34 poss rel no 1 nite or fags pic pl box 3366.

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Convenient & Confidential
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Very attrac intell caring thoughtful Marr gentleman seeks nice attrac lady for ongoing interludes. Box 3422

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Squeaky clean, gorgeous, SWF 27, slim, petite will escort vry discreet Send SASE Box 3474

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Quest for quality. The highest echelon of escorts, for elegance, charm and in a class of our own. For a classic disctinction 266-5322.

Relaxing escort for the mature gentlemen by voluptuous WF 49 PO Box 2082 W. Peabody.

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Thank you.

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Yng college jock available days or eves into all scenes 268-1691 outcalls only.

SOPHIA
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Have an enjoyable escort with a young & attractive female. Boston and surroundings. Out calls only 24 Hrs. 298-4263

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Escort by radiant pre op conv dtn loc 24hrs 523-9629

Superb escort by super sexy TV for men 738-1405.

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Enjoy a relaxing time with an attractive escort. Call me at
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ALEXIS
Refined Auburn hair beauty w/lovely fegure will escort discreet professionals. Boston area outcalls only 236-1728

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Boston's oldest and best escort agency offering escort referrals to the discreet professional.
12 p.m. - 1 a.m.
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Karra
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Tall classy escort available for outcalls only 298-2010.

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Every man should experience the most sensitive and stunning women in Boston.
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EXCLUSIVE ESCORT
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with ultimate extras in 1st Class Plus.
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Same Day Appointment only
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Gentlemen wishing for a complete fantasy escort by our **very pretty, shapely young** ladies please call
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noon til midnight
OUT CALLS ONLY
all calls totally verified

LEE AND GINA
Young
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Discretion assured and plenty of parking available.
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Linda is still training the finest masseuses in New England. For a wonderful, complete body massage.
Call Linda's
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Sun. 10-10
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CLASSY JAMAICAN
Young, Friendly, Beautiful,
Experienced
Escort
MC
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DIAMOND ESCORTS
All calls verified
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FRANCE
The French delight that will escort you tonight!!! 497-8250

GENTLEMEN!
1 or 2 girls for escort outcalls only disc assu 628-2272

GODDESS
Beautiful blonde pre-op in or out calls to Boston Hotel available call 266-4060

Goodlooking athletic student with muscular trim build will escort. Thadd at 536-9607

Get out of that drag! Go for a regular cleancut discrete guy in/out 782-6108 Escort +

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230 Turnpike St.
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• Seven Massage Rooms • Seven Lovely Masseuses • Whirlpool • Sauna • Exercise Room • Large Screen Color TV.

Rte. 128 to Exit 645, Rte. 138 Stoughton. Go two miles and Richards will be on your left.

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Open 7 days a week
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BE SEDUCED BY PHONE

Hot, horny ladies want to speak with you right now!
CALL: (212) 807-8123
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NEW YORK'S SEXY PHONE AFFAIRS

My sexy friends and I want to make love to you over the phone and share your wildest fantasies. Call April now and let's turn each other on!
CALL APRIL
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NEW YORK'S PHONE FANTASIES

WANTED
Horny guys, gals and couples interested in speaking with a hot, and verbal guy for some great phone sex...
CALL: JASON (212) 929-1974
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Relaxation Retreat

Greater Boston's Plushest Facility
$7
EARLY DISCOUNT
15 MASSEUSES
Credit Cards Accepted
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10 AM-1 AM 7 Days.
212 Central Street
Downtown, Lowell
Call 459-0191
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When dialing massage and escort phone numbers, please be sure to dial the number correctly.

REGAL ESCORTS
For the individual or couple who desires the **royal experience** we offer the following:
Reasonable Rates
No Additional Charges
Immediate Appointments
Attractive, Talented Escorts & Models
Discretion & Satisfaction Assured
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Outcalls Only
All Calls Verified

"Unbelievable..."
"Gorgeous..."
"Real class..."
"A beautiful experience..."
That's what **they're** saying
What about **you?**
SUZANNE
Your personal escort
247-0603

ATTENTION
MASSAGE & ESCORT ADVERTISERS
The deadline for ads (line & display) is 12 noon **WEDNESDAY**.
There will be late fees of $10.00 for any line ad & $15.00 for any display ad received after the deadline.

GENTLEMEN
Relax and enjoy an escort by Erica, 11-11. Discretion assured.
289-1811

SPECIAL NOTICE
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All phone numbers *must* be verified by 6 pm Thursday evenings for your ad to run. To do this, call
267-1234
Thank you

Notice: New Deadlines In Effect Now

RENEWING THE GUARANTEE

After you've purchased a guaranteed advertisement in advance for two consecutive weeks, we will keep running the same ad free until you fail to renew it by the deadline. To renew, call 267-1234 by noon on Wednesday during the week of the advertisement's second appearance, and every successive week **by noon on Wednesday.** You must obtain a renewal number when calling to have the advertisement rerun. This number is confirmation of your renewal. Missing a week voids the Guarantee. (See "Cancellations and Changes" for additional information on guaranteed advertisements.)

PRICING YOUR AD

	Non-Commercial	Commercial
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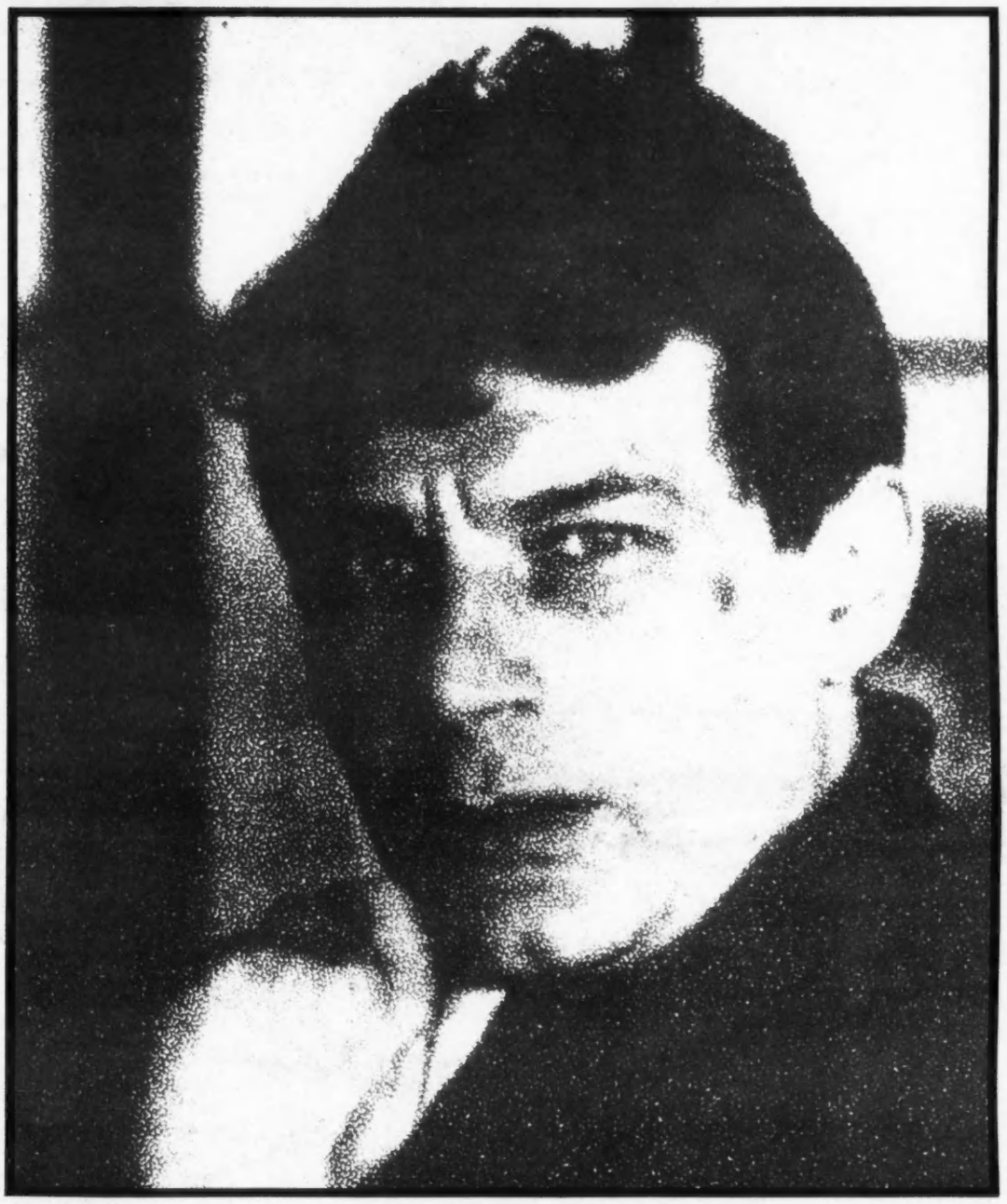
A DIFFERENT WAY OF WRITING

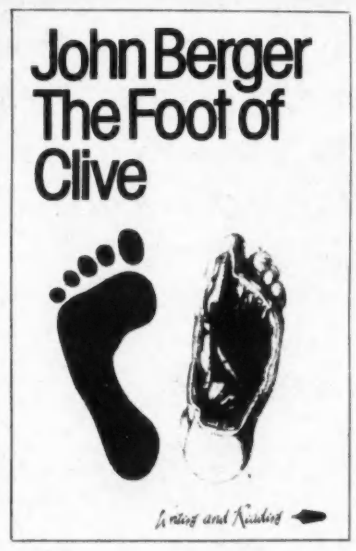
John Berger's novel approach

by Howard Hampton

If the self-evident virtues of John Berger's writing — clarity, political engagement, moral intensity, compassion, an overriding sense of history — seem at first glance suspect, that may be because his deeply felt materialist discourse amounts to a kind of re-education of both the senses and the mind. His exemplary realism isn't cramped or monotonously reductive, the way we've come to expect realism to be. Documenting the often submerged forces (historical, economic, psychological) that surround and direct our lives, he's never content with simple verisimilitude: Berger is out to make life under capitalism account for itself. With cool, dialectical precision, he diagrams capitalism's soft white underbelly from every angle, yet his polemical energy never loses touch with the sensual or humane. Berger's sensibility is inclusive, evenhanded: his view of the world doesn't segregate ideology from its gnarled roots in everyday experience. No other writer working today so completely integrates the general and the particular, the objective and the subjective, social facts and private consequences. At its best, his writing suggests a passionate marriage of D.H. Lawrence and Bertolt Brecht, with both improved for the experience.

Berger's work would be distinguished for its diversity alone. And thanks largely to Writers and Readers Publishing Cooperative of London (it's distributed in this country by W.W. Norton), almost the entire Berger canon is again in print. Since 1958, he has written four novels (*A Painter of Our Time, The Foot of Clive, Corker's Freedom*, and *G.*), seven books of criticism (*Permanent Red, The Success and Failure of Picasso, The Moment of Cubism, Art and Revolution, The Look of Things, About Looking*, and *Another Way of Telling*), two nonfiction studies of class relations done in collaboration with photographer Jean Mohr (*A Fortunate Man* and *A Seventh Man*), and a book of stories and essays about the French peasant community where he now lives and works (*Pig Earth*); he has also written the scripts and acted as host for a BBC television series that was made into a book (*Ways of Seeing*) and has co-written the screenplays for three Alain Tanner films (*Salamander, The Middle of the World*, and *Jonah Who Will Be 25 in the Year 2000*). He may not be as prolific as Anthony Burgess, but the breadth and depth of his expression, his thought, puts him in another league altogether.





Writers and Readers' timely reissue of three early novels — *A Painter of Our Time* (1958), *The Foot of Clive* (1962), and *Corker's Freedom* (1964), in addition to *Permanent Red* (1960) and *A Seventh Man* (1975) — illuminates not only the fullness of that vision but also its consistency. Only *Clive* reveals anything tentative or unformed about his prose; all three present his central ideas and themes in a mature, well-elaborated form. These novels detail both the substance and the texture of an insight that has given rise to a career of quietly unrepentant cultural subversion.

The Foot of Clive is the weakest of the three. It's constructed along the lines of stock problem drama: six men of suitably different backgrounds/classes confront their own mortality and other important questions while hospitalized together (the ward they're confined to is called Clive; the foot of the title refers to their location within it); but the antiseptic odor of the schematic dogs the book, and the understated tone doesn't help. Despite Berger's genuine sympathy for the psychological turmoil incapacitation brings upon the sick, the situation-tragedy plotting

Continued on page 11

Laurence Olivier and Merle Oberon in Wuthering Heights *(1939)*

Charles Dingle, Patricia Collinge, Carl Benton Reid, and Bette Davis in The Little Foxes *(1941)*

Vera Zorina in Goldwyn Follies *(1938)*

Dead End *(1937)*

Play 'em again, Sam

All that glitters is not Goldwyn

by David Thomson

The Goldwyn classics come to town! Happy days are here again — or are they? Are these classics the mad remarks, the snake-eats-its-tail one-liners, the apocrypha that enshrine Sam Goldwyn in the purple patch of his own mogul-as-monster vulgarity? Or are they the movies, so many of which are prim, glossy, and narcotic? Sam was always more fun at work than on the screen.

He was a publicist by instinct, which is to say he had an innocent, unprincipled, and unemotional lust for self-promotion and celebrity (like Rupert Pupkin in *The King of Comedy)* that was all drive and no character. It never saw lies or needed irony, and so it armed Goldwyn the man with a little-boy earnestness that was unwittingly hilarious whenever he addressed his own empty desire to be successful, famous, the best. He saw an ad once for one of his films, *We Live Again,* along these lines: "The directorial genius of Rouben Mamoulian, the beauty of Anna Sten, and the producing genius of Goldwyn have been combined to make the world's greatest entertainment." He read it a few times, for he was a careful man, not nimble in English, and a leader who expected to be known for his shrewdness. Then at last he sighed with pleasure: "That's the kind of ad I like. Facts. No exaggeration."

He can't have been entirely free of cunning and cynicism, but the legend of Sam Goldwyn requires a dumb-boss character actor forever pondering the world, its affairs and the trade papers, and coming up with these lovely, passionate solecisms. (Was there a moment when Goldwyn realized that his place in history depended on them?) This actor — he could be Broderick Crawford in *Born Yesterday,* or De Niro in *King of Comedy* — strives to be *in* the entertainment business, but in his own absurdity he's so much more winning than his shows. He is always wondering why aides and hirelings are stumbling into the water machines and disappearing into word processors trying not to laugh out loud at his latest howler.

To have worked for Goldwyn was first to marvel at his "creative mistakes" ("Include me out," "An unwritten agreement isn't worth the paper it's printed on") and then to enter into an office competition that concocted fresh Goldwynisms and tried to slip them into his speeches and press releases. But then a day comes when Goldwyn gets George Bernard Shaw into his studio — a kingdom and a walled city, between Willoughby and Melrose — and says, "GB, how's about I do the pictures of your plays?" "Well now . . . ," says the author. Eager Sam says, "I know what you're thinking, but I'm thinking like you know [that one just came to him — he's spontaneous], and here's what I see: *Saint Joan,* with this very lovely girl, Anna Sten; *Man and Superman,* with Danny Kaye — it gives the guy a little more humanity. . . ." Goldwyn unreels the projects until Shaw lets him have it (and GBS was probably up all night at the Beverly Wilshire, honing this one): "Mr. Goldwyn, the trouble with this arrangement is that I am only interested in money, whereas you are concerned with art."

Maybe that's why so many of Sam's pictures are so bad. I know it's not nice to say this in a piece drawing your attention to a month or more of Goldwyn classics (at the Galeria through April 27). And there *are* exceptions: if you missed *Come and Get It,* you missed half of a good film. Of course, it's been 45 years or so since anyone wanted to see that picture. But now it's been rescued by *Frances,* and you can see that sly and secretive as Jessica Lange is (she has to be in a film that doesn't quite exist), Frances Farmer was more beautiful, more intelligent, sexier. In the first 40 minutes of *Come and Get It,* you can't take your eyes off her wide, snowy brow; she's the only actress who has ever made the forehead into an erogenous zone.

And there *are* other pictures. *Ball of Fire* is a merry comedy, and there's no one better than

Goldwyn the man and mogul is all fun; Goldwyn the moviemaker is circumspect, pompous . . .

Barbara Stanwyck at making a gang of handwritten professors wonder whether their participles are dangling. *Pride of the Yankees* (Gary Cooper as Lou Gehrig) is the baseball of back projection, but its tear-jerking climax works. *The Little Foxes* is a Daimler of a Southern melo — sumptuous, comfortable, road holding, and expertly engineered, but with Bette Davis a hussy doll dangling in the back window. *The Best Years of Our Lives* is heartfelt and meticulous, but it's also a warning about the limitations of American pictures that tackle big "problems" and are stuffed with "realism" that is conscientious but nullifying. Hollywood digs hardest into American life when it resorts to fantasy and hysteria, as witness the one great vital movie Goldwyn ever let out: *Stella Dallas* (with Stanwyck), which just happens to be about a vulgarian who wants to be liked by her betters.

Goldwyn the man and mogul is all fun; Goldwyn the moviemaker is circumspect, pompous, and . . . look, he's Olivier and Merle Oberon in *Wuthering Heights,* which is exactly what Shaw dreaded. That High Sierra portrait of the Yorkshire moors is proof of his wrong-headed, cautious romanticism — whereas Emily Brontë's novel was written by a woman desperately discontented with respectability. *Wuthering Heights* is a famous film, and it's not quite bad. In the hands of William Wyler (a Goldwyn favorite, and a classic case of ability without talent), it's slow, fearful, and dutiful, the kind of movie that in the space of 50 years can be shown enough times at high schools and colleges to smother the wounded yearning of Brontë herself.

Sam Goldwyn had an illiterate's crippling respect for literature. He was always buying novels and plays and hiring famous writers to do his scripts. *Come and Get It* was an Edna Ferber, but Sam didn't like her idea that a man could love a woman and then, years later, fall in love with her daughter. He wanted to change the storyline, make it more polite, and when Howard Hawks just went ahead with it and reveled in Farmer ("The best actress I ever worked with") . . . why, Goldwyn fired Hawks and brought Wyler in to make the thing decent. Goldwyn believed that Sinclair Lewis and Lillian Hellman were great writers — a measure of how little he read. No matter that his own talk was all salt and disaster; his films are freight trains of speeches, big issues, and well-constructed plots, as correct and as dead as the diagrams in your old geometry notebooks.

Worse, though he believed in writers, he didn't trust their work. When he bought Hellman's *The Children's Hour* for the screen, he made it as *These Three* with the homosexual material so soothingly distant and oblique it could be overlooked altogether. In 1949, he bought and made a J.D. Salinger story, "My Foolish Heart," in a way that eliminated the pain and character of the original. For Goldwyn, literature meant big book sales, well-known titles, and material too solid and obvious to be alarming. "Pictures built upon the strong foundation of art and refinement," he promised in 1916; and when money men talk like that, they're making *Winds of War.*

In many ways, Goldwyn defined the picture business. He was Polish, and when he came to America around 1900, at the age of 15, Immigration converted some mouthful of a name beginning with a G into "Goldfish." He began in the glove trade, but then went into nickelodeons and flickers with his brother-in-law, Jesse Lasky. With Lasky, Adolph Zukor, and Cecil B. DeMille, he was one of the gang that would become Paramount. But he was difficult: Zukor said he was like a cow that gave good milk and then stepped in the bucket. So Sam went off on his own and teamed up with the Selwyn brothers: they called their company Goldwyn, and Sam took that name for himself (just imagine if the brothers had opted for Selfish). In the early '20s the Goldwyn Company was sold off to Metro, and that's how the G came to be in MGM. But Sam set up on his own in 1924, and he flourished until 1959 (and *Porgy and Bess*), when he retired.

Porgy and Bess doesn't work. *Guys and Dolls* is a talkative, static musical, of interest only for the shy way in which Brando steals through his Sky Masterson routine. Danny Kaye is like another Goldwyn delight, Eddie Cantor; both were rages in their day but now seem noisy, hyperactive, and tiring. Goldwyn made Cary Grant dull in *The Bishop's Wife;* he liked Ronald Colman, Merle Oberon, Dana Andrews, Joel McCrea, and Virginia Mayo — well-mannered but restrained performers. He employed Gregg Toland for years; it was from Goldwyn pictures that Toland leaped into the real excitement of *Citizen Kane,* where deep focus becomes active and emotional instead of just a production value.

Goldwyn had this on Rupert Pupkin: he changed his name. But he was like Pupkin in that the desire to be a name in lights was greater than the inner pressure to create. The comparison of Goldwyn with Selznick is what counts. Sam retired wealthy; Selznick died in debt. But Selznick made movies that are still dreamy with the fun and pleasure of the enterprise. Goldwyn released pictures bent on prestige, pictures that could be covering up the shame and the awful, touching curse of a big boss who was never able to say anything without being laughed at. □

Art

The agony and the artist

Frida Kahlo turns pain into painting

by Kenneth Baker

No modern painter has made images more gripping than Frida Kahlo's most powerful pictures. Her husband, Diego Rivera, was scarcely exaggerating when he said, "Frida is the only example in the history of art of an artist who tore open her chest and heart to reveal the biological truth of her feelings." The visceral imagery of Kahlo's most fervent paintings make them painful to contemplate; but now we have a rare opportunity to study some of them, along with her friend Tina Modotti's photographs, at New York University's Grey Art Gallery (located at the east end of Washington Square Park) through April 16.

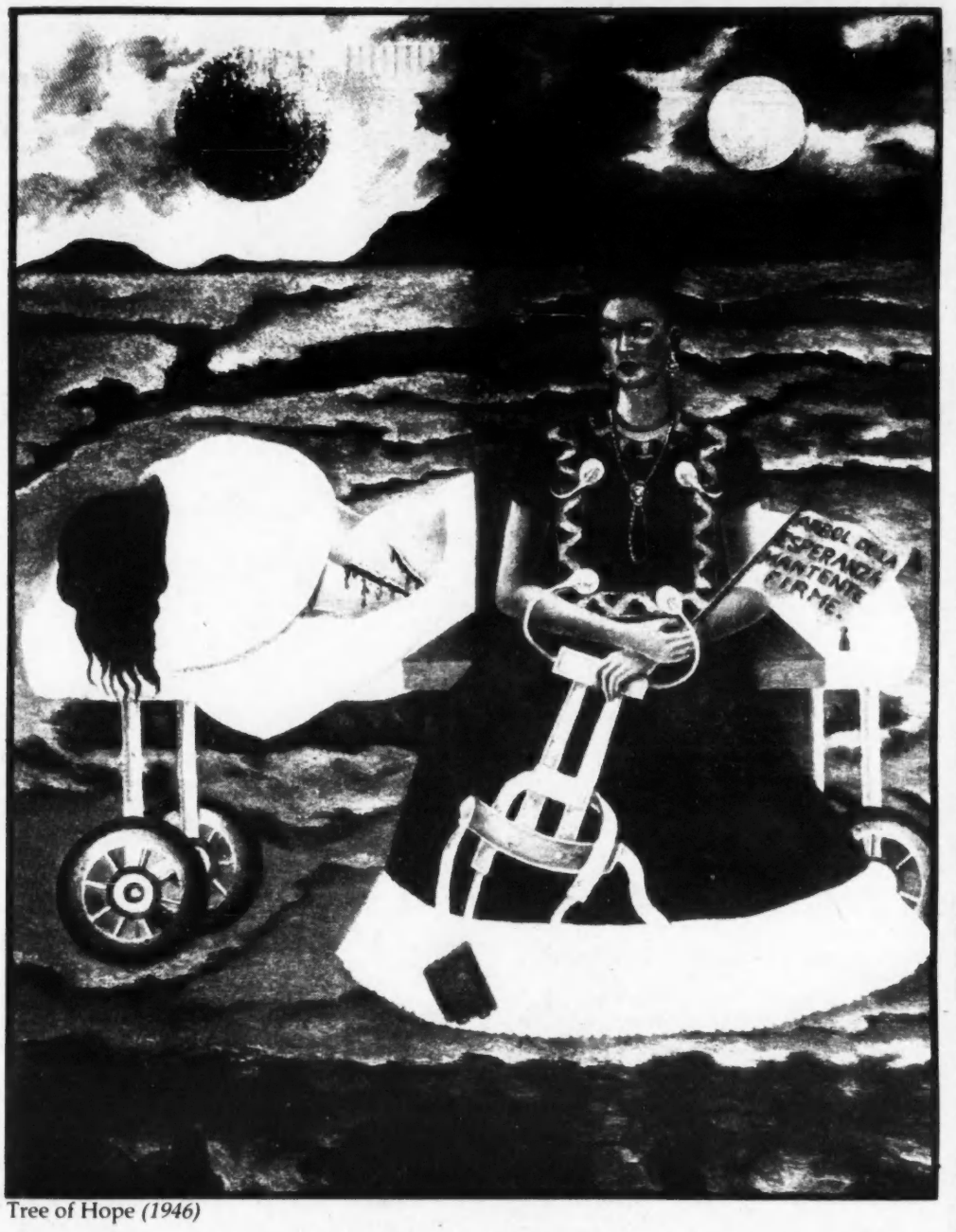
Kahlo's work is unabashedly autobiographic and reflects a tumultuous and suffering-filled life. She started painting in earnest while recovering from the bus accident, in 1925 (she was 18), that left her chronically disabled and in constant pain. By the time she died, in 1954, she had undergone more than 35 surgical operations, many of them elective, and had commemorated her ordeals in such paintings as *Henry Ford Hospital* and *Tree of Hope*.

The sources of Kahlo's style and imagery are Mexican rather than European. André Breton thought he had discovered in her a "spontaneous Surrealist" because she lacked training in the European tradition and yet produced pictures more challenging to the proprieties of European aesthetics than almost anything contrived by self-declared Surrealists. Breton saw her venturing into forbidden psychological territory in her straightforward depictions of bodily mutilation (*A Few Small Snips, The Broken Column*) and her vivid symbolic images of inner torment (*The Little Deer, The Two Fridas*). The space in these pictures is not the homogeneous, rational dimension that unifies most European painting done between the Renaissance and the 20th century; rather, it's claustrophobic, with foreground and background often collapsed into a crowded theater of distasteful emblems and symbols. Her pictures also tend to be lightless, and so tightly executed that looking at them can make one hunger for the sensuous qualities of paint.

Even after the initial shock of Kahlo's imagery wears off, her paintings retain a disturbing energy: it is the violence of their sincerity. She was obviously unwilling to compromise for the sake of anyone's taste. That so many of her pictures focus on travails of the female body has made her something of a heroine among feminist artists and critics. Breton too remarked her effort to define a female point of view, but he was (perhaps because he knew her) also alert to the self-indulgent aspect of her art; he saw in it a bid for attention. "I would like to add now," he wrote in 1938, "that there is no art more exclusively feminine, in the sense that, in order to be as seductive as possible, it is only too willing to play alternately at being absolutely pure and absolutely pernicious."

The majority of the Kahlo pictures in this show are in some sense self-portraits. It is in the most sedate of these, like *Self-Portrait with Monkey* (1938), that we can see past the themes of her art to its point: the achievement of fearlessness. The demeanor she accords herself in the more conventional self-portraits is one of rock-solid stoicism, as if making the pictures were for her a way of practicing such an attitude. The expression she wears takes its meaning from the more grotesque works, for these show just how much morbidity, fear, and suffering filled her.

Tina Modotti's photographs are overwhelmed by Kahlo's paintings. Modotti, an early silent-film star who was model and mistress to Edward Weston for several years, remained in Mexico to pursue her own career as a photographer and propagandist of the left when Weston returned to California following their two years of life together south of the border. Her pictures have some visual themes in common with Kahlo's, but they tend to be didactic and tasteful, whereas Kahlo's are heartfelt and stylistically ruthless. On their own terms, they document one of the most successful efforts by any photographer to turn the medium into a means of political persuasion. □



Tree of Hope *(1946)*

Books

Putting back the pieces

by Tonia Aminoff

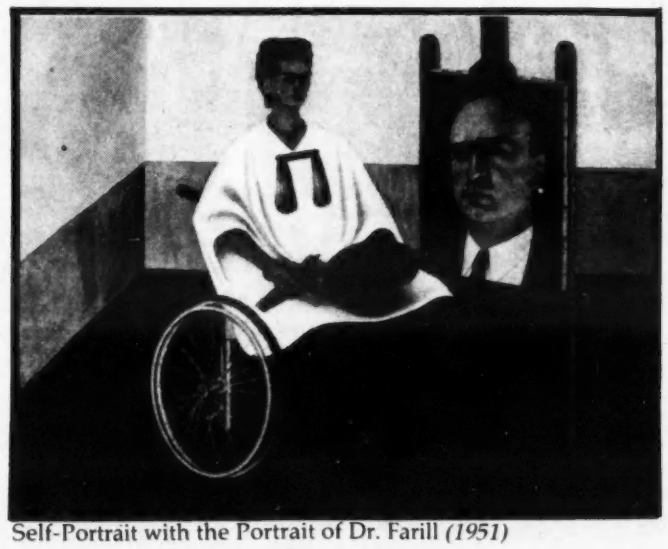
As a friend of mine put it, "Frida Kahlo's paintings are mind-peeling in their intensity." And one of the first questions you ask after seeing them is, "Who *was* she?" The catalogue essays accompanying the NYU show are too narrowly ideological to provide a credible account of her life. However, reading Hayden Herrera's generous and meticulous new biography of the artist (Harper & Row, 507 pages, $21.95) is a splendidly satisfying way to find out who Frida Kahlo was and how her extraordinary paintings grew out of her experience of life. Like the paintings, her life was mind-peeling in its intensity.

Lively, smart, tough, and naughty as a schoolgirl, Frida had a pretty conventional childhood in the suburbs of Mexico City, where she was born the third child of a German photographer and his Mexican wife in July of 1907. When she was 18 she suffered, as Hayden Herrera puts it, "one of those accidents that make a person, even one separated by years from the actual fact, wince with horror. It involved a trolley car that plowed into a flimsy wooden bus, and it transformed Frida Kahlo's life." She was violently mutilated, almost crushed to death, and certainly injured beyond complete repair. Fated never to be whole again, Frida made of the accident the imprint of a painful and grandly legendary life.

Subsequent to the accident she underwent countless surgical episodes over the years, many of which one of her most devoted physicians thought unnecessary. It was during the first convalescence that she began painting the self-portraits which would be the core of her almost 30-year career. From the first self-portrait to the last, Frida used her own image talismanically. From the first lovely, youthful bust to the most blood-sullied and grotesque mature paintings, her face looks out impassive and reproachful: the gaze at once reserved and accusing. "How dare you" her image seems to say to the world, or to life, almost in the same tone from decade to decade. The first self-portrait was for her first lover, who was in the process of jilting her — an action she managed to forestall longer than either her family or his wished. Many of the later pictures served the same purpose. It's no wonder she negotiated her emotional demands on life through the medium of paint.

In 1929, she married Mexican muralist Diego Rivera, one of the world's most famous painters, then in his early 40s and at the height of his fame. Their life together was incredible. They moved in international circles, among artists, intellectuals, and industrial capitalists. They maintained constant close ties to various Communist leaders and organizations. Trotsky's first home in exile in Mexico was with Frida and Diego. There is evidence she was Trotsky's lover. A fine self-portrait is dedicated to him.

Diego was always a wild man. He accepted no constraints on his painting, his womanizing, or anything else. Although he tolerated Frida's women lovers, he'd threaten with his revolvers any man he suspected of sharing her bed. As for Frida, she did nothing in half-measures. Her life reads like one continuous battle — and not because Herrera promotes melodrama or sensational gossip. On the contrary, this biographer handles the most outrageous information with tact and even-handedness, careful never to demean Frida's artistic accomplishments with dismissive psychological analysis, not even when Frida turned to surgery and drugs as ways of holding onto Diego and getting attention.


Self-Portrait with the Portrait of Dr. Farill *(1951)*

Kahlo's often remarked will to live is perhaps better described as a rage against death. For Frida, death meant more than the end of living. She couldn't endure not having her way with life. Diego, who cheated on her and was perhaps even more self-centered than she was, had to be forced to bend to her will. To win this ongoing battle, she used the threat of suicide. Their remarriage in 1940, a year after their divorce, seems to have been a result of Frida's resort to the scalpel. Often her surgeries were strategies against Diego's neglect. Once, late in life, she threw herself around violently enough to open all her most recent surgical wounds. Whether she died of pneumonia or committed suicide remains a question.

Massive self-destructiveness is the obverse of arrogance, and much adult monstrousness is childishness untempered by experience. Refusing to grow up and give in is often the ground from which great and astonishing art grows. In piecing Frida's story together, Hayden Herrera gives us an opportunity to see past the craziness, through the self-destructiveness, and into the larger mysteries, where art serves as a window on the sufferings we all experience. □

Film

Highland fling

Bill Forsyth lights up the Scottish sky

by David Edelstein

LOCAL HERO. Written and directed by Bill Forsyth. With Peter Riegert, Denis Lawson, and Burt Lancaster. At the Cheri.

Few people live nowadays on the northern coast of Scotland — the setting of Bill Forsyth's bewitching new comedy, *Local Hero*; but there's plenty of traffic all the same. Herring fishermen sometimes notice stray torpedoes heading toward them, and if they're lucky they manage to get the hell out of the way before they're blown to haggis and neeps. Whooshing out of the midnight sun, supersonic jets are silhouetted against the misty Hebrides, whose sharp black peaks jut up from the Atlantic. NATO's bases have been growing in the north of Scotland (Iceland, the preferred home, gives off socialist rumblings these days), and though you don't see much evidence of military personnel on those grimly beautiful beaches, you often hear tales of wandering torpedoes, of nuclear convoys, of offshore islands bombed for target practice.

Local Hero is punctuated by those far-off bombings, but they don't seem like violations of virgin soil. The Scots take them in stride. They take everything in stride, in fact — it's part of that bombs-away quality of the Scottish humor. Forsyth's comedy is grounded in reality, both psychological and economic (the Highlanders have one of the highest unemployment — and alcoholism — rates in the world), but it's also suffused with a shimmering Northern mythos. This is a magical setting for a comedy, and Forsyth delivers a wee beaut. The plot is simple. Millionaire eccentric Felix Happer (Burt Lancaster), president of Knox Oil and Gas in Houston, dispatches a junior executive named MacIntire (Peter Riegert) to the north of Scotland to buy up the village of Ferness, the proposed site of a massive new refinery. Mac is selected because of his Scottish moniker, though his parents, we learn, were Hungarian: they chose the name because it sounded American. No matter. Mac's a climber, a brash, woolly-haired punk in smart three-piece suits whose life is ruled by his digital alarm watch. But once he arrives at the tiny fishing village the movie takes a strange turn. The Ferness locals are roundly impoverished — the fishermen can't even afford to eat the lobsters they catch; and they can't wait to be bought out.

Mac is wined and dined, encouraged to get to know the village. At first he and his gangly Scottish assistant (Peter Capaldi) stride purposefully across the beach in their business suits and carrying their briefcases. But soon the Highlands begin to work on him: he's seduced by the air, the sea, the quaint Celtic accents, the 42-year-old single malt Scotch whisky — and his capitalist hustle begins to ebb. Mac falls in love. He loses interest in the deal. He dons sneakers and an army sweater, and takes to collecting seashells. The locals have to keep reminding him why he's there. Like most tourists who spend a couple of idyllic weeks in Scotland, he dreams of making it his home, oblivious, it seems, of the desperate economics of the region. When Mac leaves in his hotel room the rabbit he's adopted as a pet, the animal is taken down to the kitchen and simmered in wine sauce for his dinner. As a Russian sea captain (Chris Rozyki) comments sadly, "You can't eat the scenery."

Yet something fantastic is brewing in the Highlands; there's a magnificent, rumbling power in those primordial landscapes. You can feel it in the synthesizers on the movie's soundtrack (by Dire Straits guitarist Mark Knopfler). And the skies are kissed with meteor showers, like an "All's well" signal from another galaxy, and with the northern lights, under which the horizon crackles with color and energy. Beautiful mermaids rise up from the North Sea. Even the villagers seem pixillated (or maybe they're just drunk).

The conflicts in *Local Hero* are subdued, and Forsyth's narrative wanders off in countless directions. But his offbeat rhythms seduce you, just as the Highlands seduce Mac — you're lulled into his receptive, serenely tolerant world view. He's a generous and quirky director, and his camera lingers over locals of all ages puttering about the whitewashed village, hammering the same boards in rooftops and painting names on the sides of fishing boats. And he'll give screen time to almost anyone: a pair of drunken elders mooning about the responsibilities they'll have now that they're rich; a fun-loving Soviet fisherman singing about life as a rolling stone (accompanied by a dour Highland band); and Lancaster's Happer, an astronomy nut who spends all his spare time scouring the skies for a comet that will bear his name, who's so cut off from ordinary hassles that he needs "abuse therapy" from a wormy psychologist.

Forsyth's breakthrough film was the charming (though slight) *Gregory's Girl*. His touch is unique in the English-speaking cinema; I can't think of another living director whose sight gags are so offhand. Partly it's the way we're introduced to them, so fast that we haven't time to get our bearings. Forsyth takes an elfin pleasure in dislocating us: a blizzard in the middle of a Houston sequence turns out to be a Knox promotional film; executives talk over telephones while staring at each other through glass walls; Ferness boasts a black African minister and a local punker with green-and-platinum-streaked hair. And then there's Minerva (Jenny Seagrove), a comely Scandinavian-looking marine biologist at Knox's Aberdeen lab who may or may not be a mermaid: before we've even taken her in she's removing her glasses, letting down her hair, and stripping — only, alas, to dive into a test pool to replace a bad fuse.

Perhaps the one disappointment of *Local Hero* is Burt Lancaster. The role of Felix Happer is a little too broadly written, and the 69-year-old actor barrels through it rather woodenly, gritting his teeth and barking out his lines. But he's innocuous enough. And the other performances are delightful, from Riegert's winning MacIntire to Fulton McCay as the elderly, half-mad owner of the beach, the only villager uninterested in selling his property (even when he's offered any beach in the world in exchange). The find of the movie is Denis Lawson, the Scottish stage and television actor who plays Gordon Urquhart, the town's accountant, innkeeper, and unoffical spokesman. Lawson is a magnetic presence, a lithe, tousled, slightly feminine comic actor in the manner of Bill Murray, with a dry, laid-back delivery, bushy eyebrows and small, infinitely bemused eyes. After Mac informs him that Knox Oil wishes to buy the town, Lawson waits till he's alone and then breaks out into a startling tap dance, banging his head on the ceiling and singing, "We're gonna be rich, we're gonna be rich." In anticipation of more such films from the man who's emerging as Scotland's most successful writer/director, moviegoers can say the same. □

Peter Riegert, Burt Lancaster, and Peter Capaldi: taking the high road

Trailers

MAX DUGAN RETURNS

Neil Simon and his wife Marsha Mason enjoy one of the most celebrated S&M relationships in Hollywood today. Simon writes humiliating roles for his wife, Mason grovels through them nobly, and industry people are so appalled and embarrassed for her that they invariably nominate Mason for an Academy Award. In *The Goodbye Girl*, Mason plays an overage dancer whose boyfriend walks out on her, leaving her with Richard Dreyfuss (how unlucky can you get?); in *Chapter Two*, Simon's autobiographical twist on *Rebecca*, newlywed Mason learns that yes, James Caan's first wife *was* a better person than she is; in *Only When I Laugh*, Mason plays a dipso actress whose wisecracking friends have more interesting problems than she does. In the beginning of their latest collaboration, *Max Dugan Returns*, Simon puts his wife through one of those "what else can go wrong today?" routines that proved so popular in their earlier films. Mason plays widowed schoolteacher Nora McPhee, and as the movie opens, her car is stolen and she finds out that her 15-year-old son (Matthew Broderick) is best friends with the local dope pusher. *Dugan* marks a new twist in their relationship, however, in that here Simon is interested in seeing his wife undergo moral, rather than circumstantial, humiliation (is it any wonder that the happy couple recently announced their separation?). This is their first film in which Mason's character actually develops: she starts off as a poor but happy and honest drudge and evolves into a rich bitch with questionable values. The kicker is that Simon expects us to like Mason better in her new guise.

The screenwriter initiates this transformation with a plot device akin to fairy godmothers and Santa Claus. Mason's long-lost father, Max Dugan (Jason Robards), arrives after a 28-year absence with a suitcase full of stolen money, reveals he has only six months to live, and proposes a deal: she gets the money ($687,000) if Max can get to know his grandson in the brief time remaning (a situation reminiscent of *Tribute*, by that Simon-clone Bernard Slade: a case of the original imitating the imitator). Mason rejects the offer but lets Robards stay anyway (under a pseudonym, so her son won't become too attached to gramps), and soon little packages containing microwave ovens, video-cassette recorders, and Mercedes convertibles begin turning up around the house. Mason objects vocally but quickly adjusts to her prosperous lifestyle, and when her boyfriend, a dumb but endearing police detective (Donald Sutherland), begins to suspect something crooked, Mason tells him to shut up and mind his own business. Finally, when Robards replaces Mason's dumpy house — in the course of an afternoon — with a gingerbread mansion (complete with blue and white doves perched on the porch), her moral degradation is complete. If you haven't yet caught on that the movie is supposed to be a fairy tale, this is the tipoff, though it should have been obvious: David Walsh has photographed the entire film to look like a debased fairy tale, with a sort of white fuzz emanating from the tacky Venice (California) exteriors.

What distinguishes this film from the usual Simon pap is that, in addition to giving his wife another masochistic role to play, *Max Dugan Returns* also serves as the author's apologia for his own fabulously successful and shallow career. When Sutherland asks Mason whether she thinks he's corrupt, she replies, "Aren't we all, just a little?" And after Robards tells his grandson that he's a philosopher (he calls himself Gus Wittgenstein) and the boy wonders whether there's any money to be made from philosophy, Max answers, "Yes son, if you choose the right one." It's a short leap from philosophy to screenwriting; Simon is arguing that it's all right to be dishonest in your work so long as you bring a little sunshine into other people's lives. Sounds good, Neil — but what

The tame one

Francis Coppola's flawed youth fable

by Owen Gleiberman

THE OUTSIDERS. Directed by Francis Coppola. Written by Kathleen Knutsen Rowell, from the novel by S.E. Hinton. With C. Thomas Howell, Matt Dillon, Ralph Macchio, and Diane Lane. At Cinema 57 and the Circle, and in the suburbs.

Aside from a bravura performance by Matt Dillon, the single most arresting thing in Francis Coppola's *The Outsiders* is the opening credit sequence. As the voice of Stevie Wonder intones a mellow pop ballad on the soundtrack, we're treated to a ravishing series of smalltown vistas, each tinted a bright, burnished orange. A list of electric-yellow credits appears on the right side of the screen — a list whose visual style recalls the good old movies of yesteryear. But then Coppola lays down his ace. The top two credits suddenly *swoooop* forward, enlarged as if by magic. And as the names — now huge enough to fill the wide, Panavision screen — begin to roll by, the effect is grand, entrancing, and startlingly romantic. To be blunt, it's a rush. But it's also a gimmick, and *The Outsiders* turns out to be a movie propelled by gimmicks.

Working from S.E. Hinton's immensely popular young-adult novel (a book that has sold more than four million copies in the US), Coppola has fashioned a quaint, rather precious teen-rebellion fable in which the styles and attitudes of '50s youth movies are spoon-fed to the audience — not to evoke the feelings of danger and alienation those films once summoned, but to distance you from those feelings. At times, you may think you're watching an updated James Dean movie. Tough, wiry teenagers in black leather jackets slick back their cowlicks and flash their switchblades; kids from the wrong side of the tracks have it out with kids from the right side; and through it all, the melodramatic, '50s-TV musical score is telling you that these teens are angry and desperate — that they're fighting for their lives. What's surprising is how little you end up caring about them. Coppola has made a film that apes the old-style teen movies in every way but one: right down to its tragic climax, *The Outsiders* is harmless.

Not that the adolescent girls who see the film will agree. On the Saturday afternoon I saw *The Outsiders*, the theater was brimming with misty-eyed teens. They cried when Johnny (Ralph Macchio), one of the two young greaser heroes, kills a "soc" (short for "society kid" and pronounced "soash") in self-defense. They cried when Ponyboy (C. Thomas Howell), the other hero, runs away with him. They cried when the two boys fearlessly leap into a burning church to save a pack of schoolchildren. As the girl sitting behind me put it, "It's too fucking sad to watch!" Still, at the risk of sounding cynical, I suspect a similar reaction would have greeted any movie that faithfully reproduced the incidents and characters of Hinton's beloved novel (and Coppola's film, which was inspired by a letter from a California junior-high-school class asking him to film the book, certainly does). Published in 1967, when Hinton was only 17, this 150-page melodrama took hold of young readers through its plain, passionate voice — a voice that seemed to speak to teenagers as one of their own. There was nothing especially new (or glamorous) in Hinton's portrayal of juvenile delinquency. But the book, set in Tulsa in 1965, was less a novelized youth movie than a sort of *Greaser in the Rye*, a resolutely unsensational rites-of-passage story whose world of hoods, switchblades, and gang wars was filtered through the eyes of its narrator, Ponyboy — an anxious, 14-year-old orphan almost too sensitive to feel comfortable with his more free-spirited peers.

In the movie, Ponyboy is still the main character, only now he spends a lot of the time just observing the action (a deadly endeavor for a movie character). And since C. Thomas Howell, the toothy young actor who plays him, is a blandly likable kid without a trace of yearning in his eyes, there's no urgency to Ponyboy's story. The one character who ignites the screen is the ultra-tough greaser Dallas — which is a bit ironic, since he was a somewhat unapproachable outcast in the book. In the movie, though, he's played by Matt Dillon, who may surprise even his fans here. For Dillon is no longer just a "natural," no longer coasting on his raw, flashy charisma: in *The Outsiders*, he's become an actor.

Matt Dillon is that rare performer who can mirror the mannerisms of other teen icons — in this case, James Dean and John Travolta — and give us a glimpse of his own soul as well. What's new about him isn't just his suave arrogance, but the way it grows from an almost religious faith in his own sexual magnetism: with his elegantly sculpted features, low-slung eyebrows, and devilishly curled lips, he gives off a mesmerizing mixture of pretty-boy charm and smoldering menace. Dillon's characters (with the exception of his role in last year's *Tex*) haven't been misunderstood kids, concealing a core of vulnerability. Instead, they're delirious punks — brash, happy-go-lucky young toughs who carry guns and spit fire. And in *The Outsiders*, Dillon gives not just his most volatile but his most moving performance. The story casts Dallas as a sort of dangerous older-brother figure who helps Ponyboy and the small, dark, nervous Johnny escape to an abandoned church when Johnny accidentally kills a soc. Dallas isn't exactly a generous sort, but his code of honor is ironclad, and Dillon lets us see the humanity that underlies the character's cocksure bravado. Rebuffed by Cherry (Diane Lane), the beautiful soc girl who finds him attractive but threatening (and whose snobby ways won't let her get too civil with greasers), Dallas isn't the sort to lose sleep, like his fellow "outsiders." He's a classic Hollywood bad boy, an unbruisable dynamo whose fierce love of freedom spells his downfall.

Matt Dillon: humanity under bravado

Whenever Dallas shows up to help Ponyboy and Johnny, he seems to have popped in from another movie. That's partly because the other lead actors, C. Thomas Howell (from *E.T.*) and Ralph Macchio (from *Eight Is Enough*), are such innocent-looking scamps; indeed, there are moments when *The Outsiders* starts to look like *Rebel Without a Cause* with Huck Finn and Tom Sawyer standing in for James Dean and Sal Mineo. But the actors aren't entirely responsible. For in trying to stay true to Hinton's naturalistic voice and, at the same time, create an arty JD flick, Coppola has blurred the story's focus. Just when you get drawn into a fight or an escape, into one character's jittery anxiety or another's cool confidence, Coppola will pull back, dissipating the emotion with one of his self-consciously mythic touches: a blazing high-tech sunset; a bit of quasi-poetic dialogue delivered with Biblical reverence; even a climactic rumble in the mud that, from the man who gave us *The Godfather*, is so calculatedly PG it's almost a joke. Perhaps the most affected flourish is the ersatz-Technicolor photography, which bathes the characters in the sort of syrupy, yellow-brown glow one remembers from *East of Eden*. I suppose Coppola accomplished his goal: *The Outsiders* may not have the passion and drama of a Hollywood classic, but it sure looks like one.

So why would someone want to make a James Dean movie in 1983, anyway? In recent years, a number of directors have experimented with recycling old genres. Some have been hacks (like Peter Bogdanovich), and some have been artists (like Martin Scorsese), but they've shared one thing: an obsession with the films that fed their childhood fantasies. I don't believe, though, that Francis Coppola is really obsessed with James Dean, or with Technicolor. Rather, it's the prospect of re-creating — through highly sophisticated means — the trappings of an earlier, simpler cinematic style that intrigues his imagination. Only this time, he's not just playing with his bag of technical tricks, as he did on *One from the Heart*. Now it's the postures, the styles, even the emotions of old-fashioned teen-rebel movies that have become Coppola's nuts and bolts. Trying to make a movie that's strictly for kids (and, perhaps, rediscover his own love for the elemental pleasures of filmmaking in the process), this most extravagent of American directors has given us a posh, high-toned *ABC Afterschool Special*. Surely he knows that even innocence isn't that simple. □

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happens when those people wake up one morning and discover that the sun is a cardboard sphere covered with Day-Glo paint? *At the Cheri and Chestnut Hill, and in the suburbs.*

— Alan Stern

IN THE KING OF PRUSSIA

From its inception, the anti-nuclear movement has portrayed itself as uniquely universal — a cause to unite the fragmented '80s. No Nukes activists range from rampaging radicals to concerned housewives, and the message is clear: this is a political movement fueled by humanists, not leftists, by people who want to keep the system alive, not scorch it down. For all that, an alarming number of anti-nuke protesters seem intent on resurrecting the smiling utopian politics of the '60s (remember the MUSE concerts?), or resorting to that decade's self-righteous, finger-pointing style (Helen Caldicott is a prime offender). Watching *In the King of Prussia*, Emile de Antonio's 1982 restaging (from transcripts) of the trial of the Plowshares 8, I couldn't help being struck by the contrast between the film's generous-hearted message — that this is an issue central to everyone — and the way de Antonio neatly divides the characters into saints and villains. I mean, who is the Enemy here? Are there that many people (yes, even conservatives) in *favor* of spearheading the nuclear apocalypse?

That said, it should be noted that *In the King of Prussia* also features an anti-nuclear voice of extraordinary eloquence — that of Daniel Berrigan, the veteran protester and apostle of non-violence. It was Berrigan, along with his brother Phillip, who led six other Catholic pacifists past the security guards of the General Electric plant in King of Prussia, Pennsylvania, on September 9, 1980. Entering the section where the silver, three-foot-tall nuclear nosecones were stored, they proceeded to smash two of the weapons, pour vials of their own blood over documents, and then pray and sing hymns until the police arrived to arrest them. It was a disturbing piece of protest-as-theater, and the film, which was shot on video tape (in just two days), only begins to suggest the drama of Berrigan's crusade. What's striking, however, is the connection that Berrigan, during his 10-minute scene on the witness stand, attempts to draw between the Plowshares 8 case and the lesson of the Nuremberg trials. It is his contention that in both, questions of natural law — of human mandate — transcend the legal imperatives of any national judicial system. Berrigan believes the Plowshares 8 are innocent of any crime because, in his own disarming phrase, "We did what we could not not do."

It's a tough, transporting sentiment — and one the film itself barely aspires to. De Antonio, best known for his 1963 anti-McCarthy documentary *Point of Order* and for co-directing (with Haskell Wexler) 1975's *Underground*, is an avowedly propagandistic filmmaker given to statements like "The end of *Star Wars* is exactly like *Triumph of the Will*" and "The great flaw of our culture is this adoration of technique." Well, he may have a point with that last comment — though a bit of polished technique might have done De Antonio some good. For *In the King of Prussia* isn't just a piece of anti-nuke agit-prop; it's also a courtroom drama — and, I'm afraid, not an especially riveting one. The most thudding moments are provided by Martin Sheen (the sole professional in the film), who gives a studiously obnoxious performance as Samuel W. Salas, the baiting, Julius Hoffman-type judge who presided over the trial. Playing themselves, the Plowshares 8 (a modest-looking crew) at least have authenticity on their side. But it's impossible to take Sheen seriously as he threatens the defendants with contempt citations, glowering like a Nixonian henchman. Only a liberal could have had this much fun playing the bad guy. *Playing Friday, Saturday, and Sunday, April 2, 3, 8, 9, and 10, at Center Screen at the Carpenter Center.*

— Owen Gleiberman

Theater

Friend or Fo

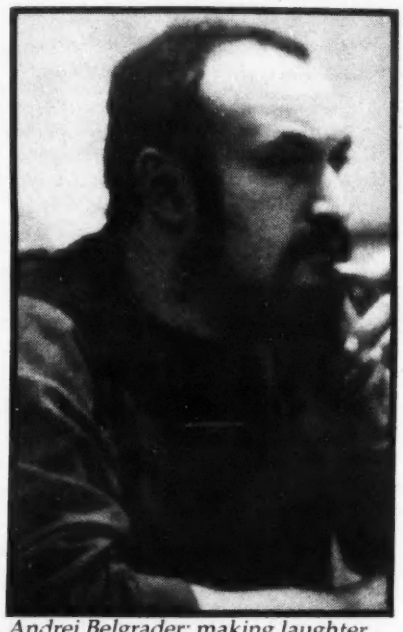
American theater does an about-face

by Ron Jenkins

Watching a comedy by the Italian dramatist Dario Fo is like witnessing a reunion of all the Marx brothers — including Karl. Fo is a playwright, satirist, clown, and director who bundles the lewdness of Groucho, the mimetic unpredictability of Harpo, the street savvy of Chico, and, yes, the social criticism of *Das Kapital* into one indescribable package. Label it political farce, but don't try mailing it to America. Fo's "packages" — despite the sender's reputation in Europe — haven't had much luck crossing the Atlantic.

So the April 5 English-language première of *About Face*, at the Yale Repertory Theater in New Haven (where it plays through April 23), is something of an event. In this play, which is being directed by Andrei Belgrader (who recently staged *Waiting for Godot* at the ART in Cambridge), Fo uses the classic device of mistaken identity to ridicule industrial wealth, secret police, Marxist dogma, medical technology, open marriage, macrobiotics, and countless other symptoms of modernity in the Western world. In other words, Italian dramaturgy has come a long way since commedia dell'arte — and without leaving its spiritual home.

Although the iconoclastic vision of Fo is unfamiliar to most Americans, many Europeans regard him as a cultural hero, a 20th-century reincarnation of Aristophanes. In Italy Fo has starred in his own television series, directed opera at La Scala, and toured extensively with his one-man story-telling shows. In other Western European countries his plays are so popular in translation that he has become one of the continent's most frequently produced living playwrights. Still, and in spite of the long-running success of *Accidental Death of an Anarchist* in London's West End, commercial producers in the United States have worried that Fo's plays might not sell tickets. The US government, on the other hand, seems worried that Fo might sell too many tickets — or ideas. Judging Fo's clowning to be politically subversive, the State Department denied him an entrance visa in 1980. Fo had planned to introduce American audiences to *Mistero Buffo*, a one-man comic version of the Bible that gives the people's point of view on the life of Christ.



Andrei Belgrader: making laughter coincide with thought

Nonetheless, there are signs that 1983 might prove to be the year in which Dario Fo wins a belated acceptance in the United States. In addition to the Yale production of *About Face*, the Mark Taper Forum in Los Angeles recently staged the American première of *Accidental Death*. Estelle Parsons is working on a one-woman rendition of Fo's monologues; it's entitled *Female Parts* and was originally performed by Fo's wife, Franca Rame. (Boston audiences have seen two of Fo's and Rame's more serious political monologues in a TheaterWorks late-night-series offering called *Tomorrow's News Today*, which will be revived later this month.) And the Broadway rights for *Accidental Death* have been optioned, though no date has been set.

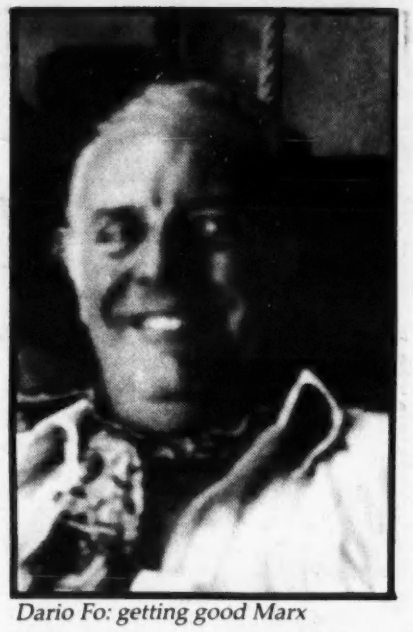
Of course, the transplanting of topical satire from one cultural soil to another is always problematic. Americans share many traits with European audiences, but astute political awareness is not one of them. Director Belgrader, who is Rumanian, put it this way: "If you sit down over coffee with a European, you will probably talk about politics. If you sit down over coffee with an American, you will probably talk about money." Sensitive to the blind spots of American audiences, Belgrader has removed from the script many specific references to Italian politicians, shifting the balance of the satire toward attacks on wealth and privilege.

Karen Shallo, a beefy and spirited actress who plays the female lead in *About Face*, is supportive of Belgrader's choices: "Thank God we're not doing the spoon-waving version of this play." Shallo's reference to "spoon waving" alludes to the accusatory style employed in the 1980 Off Broadway production of Fo's *We Won't Pay! We Won't Pay!*, in which she played an Italian housewife who resorts to grocery theft as a revolt against inflation. Shallo recalls that the director of that one forced her to deliver long political diatribes while facing straight out at the audience and waving a spoon for emphasis. "In that production the politics were more important than the comedy, and the audience suffered. They enjoyed most of the show, but I could feel them getting lost during those long political speeches. Even Dario Fo says that he is first of all a clown."

In rehearsals it was clear that Belgrader does not plan to undercut the comedy of the play. As he demonstrated in the ART *Godot*, the director is a great braider of poetic images with comic rhythms and old-fashioned shtick. Under Belgrader's guidance, the actors, musicians, and technicians of the Yale Rep transformed a drab and ordinary rehearsal room into a surrealistic playpen. Professionals were hard at work, but a carnival mood prevailed. An actor playing a district attorney made his entrance via trampoline. Another actor wore a meatgrinder mask, which is used in the play to force pig's feet through a tube up a character's nose, so that he can eat without using his mouth. Pieces of underwear flew through the air. A mad doctor chased people indiscriminately around the stage, injecting them with sedatives at every possible opportunity. And someone was doing the Charleston in a wheelchair.

The plot of *About Face* centers on Fiat magnate Gianni Agnelli and a drill-press operator at the Fiat factory named Antonio. It seems that after plastic surgery Agnelli winds up looking like Antonio, whom the police believe is part of the terrorist gang that has kidnapped the missing industrialist. As a result of this central situation, all the play's action and dialogue reverberate with double meanings. Mistaken for Antonio, Agnelli is interrogated as a suspect in his own kidnapping — Fo's way of suggesting that the wealthy may be responsible for the crimes committed against them. In the course of questioning Agnelli the police are thrilled to discover he has had meetings with Muammar Qaddafi; they interpret these as proof that the terrorists are funded by Libya, but the audience will catch Fo's implication that it is wealthy industrialists like Agnelli who finance extremists like Qaddafi in the first place. All this subversiveness is cloaked in slapstick, of course, which pads the edge of Fo's didacticism. No "spoon waving" here.

Much of Belgrader's skill lies in his



Dario Fo: getting good Marx

ability to make laughter coincide with thought. In staging *Waiting for Godot* he displayed a comic dexterity that enhanced rather than fought with the play's poetry. When Estragon was bitten by Lucky, for example, and Vladimir tried to soothe the wound, a wild scream erupted from Estragon whenever Vladimir removed his hand from the injured spot. It was funny to see the sound of the scream linked so mechanically to the covering and uncovering of the wound, as if it were a whistle valve. But at the same time that this business evoked laughter, it also emphasized the anguish of Beckett's tramps by giving an antic voice to their pain.

In *About Face* Belgrader again uses comic business to enliven dead seriousness. When Agnelli recounts to the police interrogators the advice his father gave him, "Don't judge a man by his deeds, but by his property deeds," the actor playing Agnelli is seized by a series of ridiculous facial contortions triggered by the word "property." This cartoon silliness prompts laughter at the same time that it points up the insanity inherent in the blind worship of property.

The demanding double role of Agnelli/Antonio, originally acted by Fo himself, is played at Yale by Andreas Katsulas, a gifted actor who spent 10 years training and performing with Peter Brook at his International Center for Theater Research in Paris. Equally inventive are George Griggs and Craig Shapiro, the musicians Belgrader has recruited for the production. Not only have they written original songs for the show, but they respond to the on-stage action with improvised sound effects that heighten both the tensions and the absurdities of the text. Their most stinging contribution is a lively parody of an Italian folksong that's sung by the police inspector and his two assistants to

Continued on page 12

Brutality begins at home

by David Edelstein

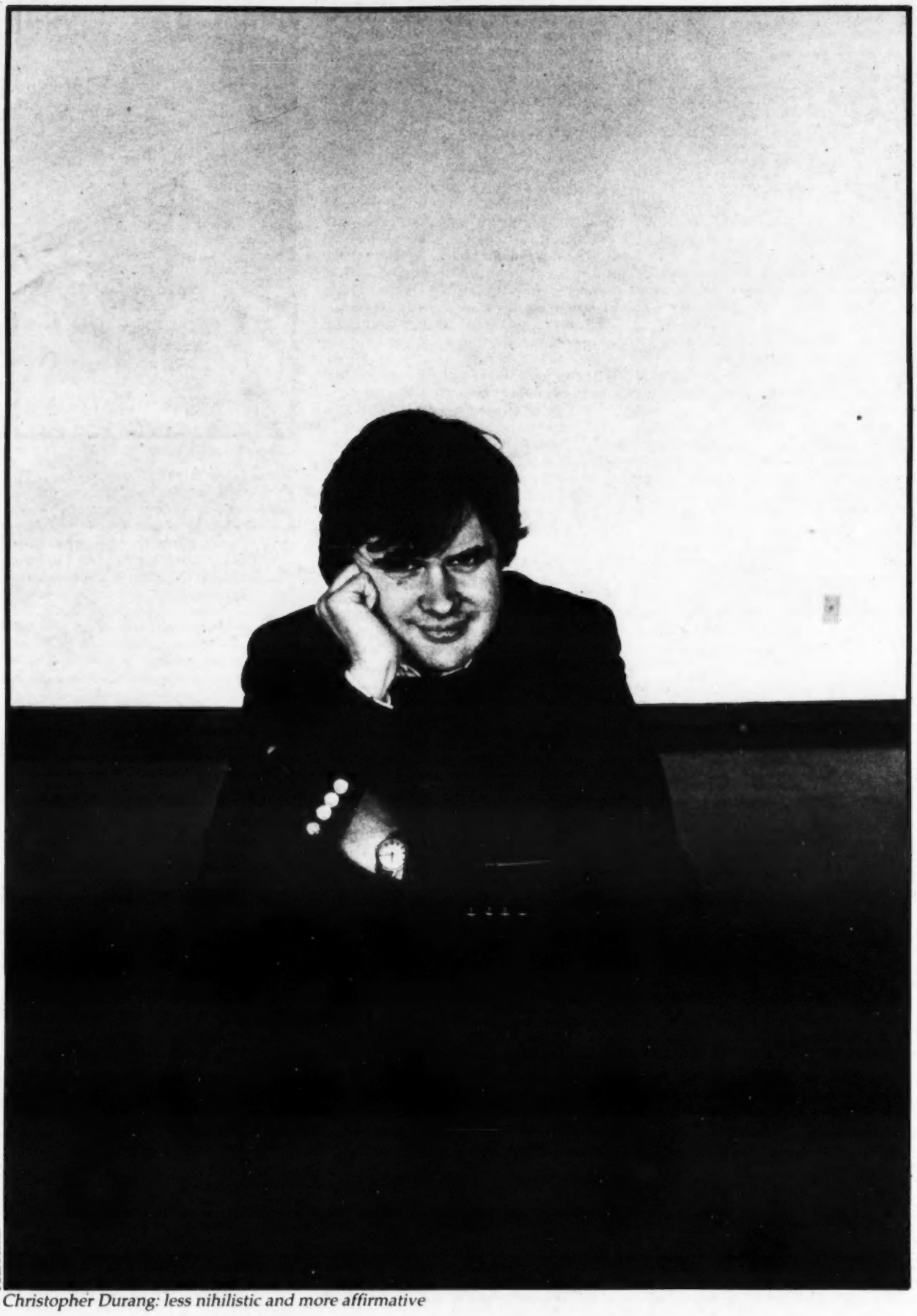
STREAMERS, by David Rabe. Directed by Ted Davis. With David Marciano, Tony Poole, Ronald Brice, Michael Stacy, Kevin Davis, Jerry Gershman, Mordecai Kaplan, David Schwartz, and John Murtaugh. At the Lyric Stage, Wednesdays through Sundays through April 17.

When *Streamers* opened at the Long Wharf Theater, in 1976, the title seemed peculiarly apt. The second-act bloodbath, in which a bonkers black private carves up a white boy and a drunken sergeant, sent much of the staid old New Haven audience streaming from the theater. And the boys caught in this carnage weren't even in Vietnam; the play is set in the '60s, in a stateside barracks where the characters await transportation to the paddies. The title actually refers to those twisted white tulips that are failed parachutes; plummeting to earth, the doomed soldier is expected to sing, to the tune of "Beautiful Dreamer": "Beautiful streamers,/Open for me./The sky is above me,/But no canopy . . ." This is Rabe's blurry metaphor for being shoved off a plane into the jungles of Southeast Asia. The blurriness is intentional, though; the play is really about how the spark of Vietnam ignited existing racial and sexual tensions.

In that respect, this third play in Rabe's early '70s Vietnam trilogy is the least specific to Vietnam. It's also the most violently realistic: a slice of life in which life gets sliced. Rabe is a Vietnam vet himself, and though none of his three mordant, war-associated works (*The Basic Training of Pavlo Hummel* and *Sticks and Bones* are the other two) is a masterpiece, each represents a colossal struggle in the life of the playwright; each seeks out new terrain and new forms of expression. The trilogy is a moving personal testament, and Rabe hasn't written anything nearly as compelling since. Others burned the American flag; what Rabe did for the mainstream theater (and long before Hollywood dared take a crack at the subject) was to torch America's icons, defoliate its ideals. In *Streamers* the idea of brotherhood under stress is examined under a microscope. Some brothers pass the test, working hard to articulate their frustration; but the nervous Carlyle is driven crazy by uncertainty, and when he's sexually and racially humiliated by Billy, an upstanding college graduate wrestling with his own sexual confusion, Carlyle carves the graffiti of his despair into the white boy's stomach.

Heavy stuff, and a departure for the Lyric Stage, a company given to tamer fare. It's a commendable undertaking, and but for a few weak performances I'd unhesitatingly recommend this production. Ted Davis doesn't generate much military tension, but he has directed smoothly, with great respect for the play's rhythms, and he builds almost unbearably toward the play's dénouement. Davis also keeps the poorer performances smoldering, never allowing them to detonate into outright disasters. The main difficulty *Streamers* presents is in its language, which is thicker than a hushpuppy and sits about as easily in the craw. Rabe has written the densest jive talk this side of *The Emperor Jones*, and some of the Lyric actors launch into it warily, as if they were speaking Shakespeare. The worst offender is Michael Stacy; though he doesn't perform the role of Billy stupidly, he fails to make a single word sound natural. Others try to find physical equivalents for the language. Mordecai Kaplan's Sergeant Rooney, for example, keeps threatening to break into a soft-shoe routine; with his bulgy eyes and incessantly knocking knees, he resembles a leprechaun refugee from *Finian's Rainbow*. Tony Poole's Richie — Billy's suddenly demonstrative homosexual roommate — is rather sweet and creepy, with his dewy, come-hither eyes, but he's wimpier than the part. As Carlyle, Ronald Brice is barbed wire incarnate. The smaller roles are played by amateurs, amateurishly.

Two performances are outstanding. Kevin Davis, who proved himself a consummate mime in the Summit Theater's recent production of *Sizwe Bansi Is Dead*, here demonstrates his versatility. In the Fugard play he let his words play all over his body; as Roger, Rabe's black peacemaker, the Oreo who's gone through life in hard neighborhoods shunning confrontation, Davis is a rock. He is hardly physical at all: every harsh word directed at him is coolly absorbed; every one of his own gestures is precise and weighted with caution. And Jerry Gershman's Sergeant Cokes is a veritable otter of dissolution, his debauched, gravel-voiced ramblings at once comical and unsettling. His rendition of "Beautiful Streamers," warbled in mock Korean as the play ends, is a coup de théâtre, horrifying and yet strangely infantile. David Rabe's Vietnam, after all, is a battleground for children. □



Paul Fortin

Christopher Durang: less nihilistic and more affirmative

Growing up absurd

Christopher Durang explains it all for us

by Alan Stern

Aside from a few vintage episodes of *I Love Lucy* and a couple of brilliant movie parodies by Carol Burnett, the only thing that can make me laugh — and I mean a good, roll-on-the-floor, hold-your-sides laugh — is a play by Christopher Durang. This combination is no coincidence. Durang freely admits that his first play, which he wrote while a second-grader at Our Lady of Peace School, was plagiarized from a *Lucy* episode (the one in which she gives birth to Little Ricky); later, the budding dramatist would grow up to write *A History of the American Film* — which, five years after its inauspicious Broadway debut, is still the last word in movie parodies. The formula hasn't changed much over the intervening years; as in the second grade, Durang still writes situation comedies informed by a strict Catholic upbringing, but now they're funneled through a sensibility that comes from Ionesco by way of Albee and Joe Orton.

The influences are many, but the resulting universe, in which chaos holds the winning hand, can only be described as Durangian. In *The Nature and Purpose of the Universe*, two divine agents unleash a slew of misfortunes upon a New Jersey housewife in order to test her faith in God; eventually, she winds up in Iceland as part of a plot to kidnap the pope. In *The Vietnamization of New Jersey*, Durang's virulent send-up of David Rabe's *Sticks and Bones*, another Garden State housewife watches helplessly as her living room is transformed into a napalm-tinged rice paddy. And in his most successful play, *Sister Mary Ignatius Explains It All for You*, an embittered woman returns to her old parochial school to settle a score with a pistol-packing nun. Durang's newest work, which is having its world première this month at the Hasty Pudding Theater (under the auspices of the American Repertory Theater, which has been temporarily exiled from the Loeb by undergraduate thespians), is called *Baby with the Bathwater*, in it, a young man reared by parents who'd be considered insane in more conventional plays (among other transgressions, they accidentally leave the kid under a bus) tries to work through his traumas.

It isn't difficult to identify Daisy, the confused young hero of *Baby*, with Durang; clearly, playwrighting has been his way of working through trauma. Durang goes on record to state that his New Jersey childhood — replete with squabbling parents, a repressive Catholic education, a host of doting but hysterical relatives, and his mother's aftershock following stillbirths — was fairly horrific. The battle-scarred youngster wrote plays all through grade school, but it wasn't until after he rejected his religion and went through "an undiagnosed nervous breakdown" while an undergraduate at Harvard that he experienced the "weird psychic outpouring" that characterizes his mature work. "Suddenly," he writes in the introduction to *Christopher Durang Explains It All for You*, Avon's new collection of his plays, "the extremity of suffering made me giddy, and I found the energy and distance to relish the awfulness of it all."

Durang, who at 34 still sports a Sunday School haircut and has the kind of full, rosy cheeks that nuns love to pinch, was in Cambridge last week to check on *Baby* and explain his theory of humor. "Turning misfortune into anecdotes is a distancing thing. And if you tell *four* terrible things that have happened, saying them in short, clipped sentences, it's hard to respond normally." As an example, he recalls the time he met Sigourney Weaver when they were both students at Yale Drama School. "We were in the cafeteria, and she asked me if I had any brothers or sisters. I said, 'Yes, I have two brothers and a sister, but they're all dead.' And she sort of looked at me and turned red, and then laughed hysterically. That was the moment of rapport between us. Now people are going to read this and think, oh, how horrible, but humor really is a way of dealing with extreme adversity."

Needless to say, there are those who don't appreciate Durang's brand of "gleeful and sadistic" humor. His early plays lost much of their audience, he says, because spectators "felt as if they were in the room with a crazy person who had no genuine emotions. I thought they should just presume I did have emotions and we should move on." Nevertheless, Durang began to work more feeling into his plays without sacrificing his skewed view of the world. He considers *Sister Mary*, which he wrote while his mother was dying of cancer, a turning point. "It expresses my disappointment that the world isn't what the church taught us it was." It is also his most deeply felt play. This time the Durang alter ego is Diane, one of the nun's former students who returns to describe her mother's harrowing death and to decry the "randomness" of existence. "It's strange," the playwright says, "I'm friends with Wendy Wasserstein, and shortly after Michael Weller's play, *Loose Ends*, was done, I said, 'Wendy, I wonder if something's wrong with us, we're always writing about our parents. Look at *Loose Ends* — nobody in the play even mentions his parents. On the other hand, perhaps we had more traumatic childhoods than Mr. Weller did.'"

In this regard, Durang is pleased to point out that there is nothing directly autobiographical in *Baby with the Bathwater* — though it's easy to imagine that the play, with its distracted parents and sadistic nanny, simply exaggerates the sense of confusion he himself felt while growing up. But if *Baby* is about baby Christopher, it does — along with Durang's previous play, *Beyond Therapy* — signal a victory over the childhood demons. Both are less nihilistic and more affirmative than his earlier work. In *Beyond Therapy*, a mismatched couple, who met through an ad in the *New York Review of Books*, are willing to give their relationship a second chance; in *Baby*, the child is determined not to repeat the mistakes of his parents. Durang acknowledges that these "friendlier" plays reflect a change in outlook. "I am somewhat less dark in my daily life than I used to be," he says. "I used to think that people could not change — for a lot of reasons: childhood, society — I sound like someone who's been through est; I haven't. But I have begun to believe that people *can* affect some things about their lives, and I didn't always believe that. I come from a family where people made the same mistakes over and over, and I was afraid I would perpetuate the tradition. But whatever things go wrong in my life, they're definitely different from what went wrong in my family." Is the universe beginning to make more sense to him, then? "Watch me say the universe makes more sense and they'll detonate an atomic bomb tomorrow."

In the meantime, the traps Durang hopes to avoid have more to do with critical expectations than parental ones. Although a Durang play has yet to click on Broadway (*Sister Mary* is doing quite nicely Off Broadway, thank you), he is, along with other members of his now legendary class at Yale (which included Wasserstein and Albert Innaurato), considered one of the great white hopes of American theater. This observation makes him uncomfortable. "I don't know," he sighs, "I've decided I hope I never win a Pulitzer Prize, and I really mean that. Did you know that *The Teahouse of the August Moon* was awarded a Pulitzer? No kidding! That prize is the kiss of death for a playwright, and they should do away with it. The expectations become so high." Durang pauses, lowers his head as if about to deliver a benediction, and then gives his final word on the subject. "The pressure to be great is one to ignore." □

Jon Chase

Art Blakey: something old, something new

The Art of jazz

Blakey's audience gets the message

by Michael Ullman

It's rare for a jazz musician to become a legend without having first become a fossil. But a few have found different strategies to avoid the amber. Duke Ellington continued to write adventurous new works that he interspersed in his performances among the unavoidable medleys of oldies. Miles Davis has revamped his repertoire every decade or so. And John Coltrane, when he was flourishing, turned over a new leaf almost monthly. But drummer Art Blakey, who played in the *Globe* Jazz Festival at the Berklee Performance Center with his current band plus some alumni and friends, is neither a composer nor a revolutionary. So he has kept his fires burning by recruiting vigorous young performers for his Jazz Messengers, a band that for close to 30 years has showcased Blakey discoveries like Horace Silver, Clifford Brown, Benny Golson, Lee Morgan, Bobby Timmons, and Wayne Shorter. The ongoing challenge for Blakey is to make his untried apprentices fully professional; the standing challenge for his band members is to play as well as the previous Messengers.

Newcomers to the group must contend with Blakey's lusty drumming. He favors, to use Latin percussionist Ray Mantilla's term, a "bashing" style, but he's exceptionally accurate, keeping the beat with the quartz-clock chink of his hi-hat and reinforcing it with strong attacks on his right-hand cymbal. Blakey might chatter on the rim of a tom-tom for color, stutter in triplets on his snare, or dig his elbow into a tom-tom to change its pitch, but he seldom goes in for subtlety: he works over his tom-toms as if he were ready to swing a marching band. His power prods young band members even as it limits and controls their improvisations. At the beginning of a horn solo, Blakey lets the rhythmic bottom fall out in a sudden hush; by the end of the second chorus, though, he's ripping, and the horn player has to hold his own in order to be heard. There's no room for romanticism in this band: even the pianists develop a steely, extroverted sound. Blakey designates one member as the musical director — the current nominee, trumpeter Terrence Blanchard, was preceded by Wayne Shorter and Donald Brown, among others. Blakey encourages his performers to write; he'd rather play their works than rehash a stock of old hits. It's his drumming, then, that accounts for the continuity of his signature hard-bop style.

The concert at Berklee featured Blakey's newest quintet, by itself and with a big band that included Messenger graduates Donald Brown, Wynton and Branford Marsalis, and several guests — baritone saxophonist Doug Miller, trumpeter Jon Faddis, trombonists Robin Eubanks and Kevin Whavers, and a second drummer, Ralph Peterson.

The quintet opened with the Ron Carter/Miles Davis tune "Eighty-One," which was introduced by bassist Charles Fambrough and pianist Johnny O'Neal and highlighted by the crisp horn playing of the theme: a rousing, disjointed solo by Blanchard, followed by the more carefully paced, spare choruses of alto saxophonist Donald Harrison, and the funkier lines of tenor saxophonist Jean Toussaint.

The quintet's set was interrupted by a solo-then-trio performance featuring

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Covering Dolphy

by Bob Blumenthal

Original Jazz Classics, the new facsimile series of landmark Prestige and Riverside recordings, affords further proof that Japan sets the standard for American business and that Fantasy, Inc., sets the standard for American jazz reissues. Many hardcore record collectors, led by Japan's rabid fans, demand that the music they buy be packaged in the original album covers, with original labels on the discs. As a result, facsimiles of albums that have been out of print for decades are regularly pressed for Japanese purchasers. Fantasy, which acquired the Milestone, Prestige, and Riverside catalogues in the early '70s and started the domestic reissue boom with its series of "twofers," brought several of these titles into this country a few years ago; but the Japanese were producing only limited quantities, and American retail prices reflected import costs.

With record sales slumping, companies are searching for lower-priced ways to market on-hand material. Fantasy has already come up with the Midline series, a no-frills effort that has retrieved worthwhile sessions from the '50s. With the OJCs, it has added original packaging and the attractive suggested retail price of $5.98. Forty-two titles from the Prestige, Riverside, and subsidiary catalogues have appeared in the first release, but most of these contain music already available in the double-album twofer sets. Two Gene Ammons titles contain jam tracks that have been largely unavailable, and the return of the Clifford Brown/Art Farmer Swedish session (on *Clifford Brown Memorial*) is long overdue; often, though, consumers are simply faced with a choice between reissue formats.

As severe as my collecting mania may be, I've rarely advocated judging a record by its cover. Still, what's on the outside sometimes does make a difference, and such is emphatically the case with the two Eric Dolphy OJCs, *Outward Bound* and *Out There*. A listener interested in acquiring the first two sessions under Dolphy's name might just as easily spring for *Eric Dolphy*, one of the first of the Prestige twofers, but then he or she would be denied the apposite cover art by Dolphy's friend Richard Jennings,

Jon Chase

The World Saxophone Quartet: e pluribus unum

All for one

The WSQ gets it together

by Howard Litwak

After six years, the World Saxophone Quartet is taking its place among the surprisingly small number of great jazz groups. Although the history of the music is replete with heroic improvisers, few have proved equal to the challenge of subjecting their talents (and egos) to the demands of group discipline. The Quartet comprises four of the major saxophone stylists of its generation: Hamiet Bluiett, Julius Hamphill, Oliver Lake, and David Murray. Yet as the World Saxophone Quartet, these four talents have subordinated their distinctive voices to a group format without sacrificing individuality. What makes this accomplishment particularly impressive is that though there are sources for the Quartet's music (Ellington, Mingus, Coleman, Rollins, Braxton, and Mitchell, for starters), there are no predecessors. The group has had to find its own solution to the problems of composition, arrangement, and individual and collective improvisation created by the use of just four reed instruments. Embryonic solutions are documented on the live Moers Music LP, *Point of No Return* (1977): with their delicate coloration and interplay, Hemphill's "Dar El Sudan," Bluiett's "Bajou Sketches," and Lake's "Hymn for the Old Year" hold their own against the group's later work. But the Quartet found it easy to slip into the trap of extended individual blowing; Murray's "Scared Sheetless," for instance, runs 23 minutes and owes more to the solo saxophone recital than to the band's emerging notions of group clarity.

On three Black Saint records (*Steppin' With, WSQ,* and the new *Revue*), the Quartet offers increased concision, a comprehensive variety of reed textures, and arrangements that rely more on interplay than on soloing. From the start, the WSQ understood that the contours of saxophone music must be shaped by considerations of attack and phrasing. By now the section work is so lush, so closely breathed, you can imagine the group doing aerobic exercises together before performing; and the compositions allow individual players extended thematic developments that build on the nuances of the section playing. This rich ensemble sound has prompted critics to note that the Quartet is an expansion of the possibilities inherent in the Ellington reed section of the late '30s and early '40s; I would add that the WSQ's increasing recourse to sanctified emotions, comfort with tradition, and robust passion makes it an expansion of Mingus as well.

Both *Revue* and the band's appearance at Berklee last week as part of the *Globe* Jazz Festival also demonstrate the band's increasing romanticism, a quality rare in free jazz; and a lush addition to an already extensive palette of impressionistic effects. Still avoiding dry classicism or direct quotes, the band now incorporates references to 50 years of development of the most gladiatorial of jazz instruments. I sometimes think of the WSQ as the Modern Jazz Quartet of the so-called loft jazz of the mid-'70s; it codified the broad impulses of the second musical generation of free-jazz players and presents them in the most sophisticated of settings. Like the MJQ, the WSQ habitually dresses in tuxedoes (augmented at Berklee with red cummerbunds, bow ties, and blue carnations), a high style dramatically counterpointing the forays into gutbucket swing that underline the band's authority. Having inherited the total jazz tradition, the Quartet is secure enough in its virtuosity to have engaged in some sly humor: at Berklee the brass-band-derived parade on and off stage while playing *WSQ*'s "Sundance"; the stop-time soul-line parody undertaken by Bluiett, Lake, and Murray behind Hemphill's momentous "I Heard That" solo; Bluiett's working of the crowd during his unaccompanied baritone introduction to Murray's gorgeous "Ming"; even the droll, self-mocking tone of Hemphill's between-songs comments. The band rarely retained the same instrumentation for more than two songs at a time; if even added interest with an Ellingtonian sally into harmony and reed textures.

Although both *Steppin' With* and *WSQ* are superb records, *Revue* (recorded in October, 1980) is the band's finest. On Hemphill's "Revue" and Bluiett's "I Heard That," the WSQ stomps its deepest blues, and the knowing sensuality and world-weary optimism pervade the rest of the album. The soulful theme statement, of the title track, almost devotional in its repose, gives way after two readings to an increasingly heated discourse on blues expressiveness that's grounded by Bluiett on baritone. On "Revue," as on Murray's David's Tune," the WSQ demonstrates collective improvisation at its finest, as each player individualizes the musical

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Cellars by starlight

This year's Models

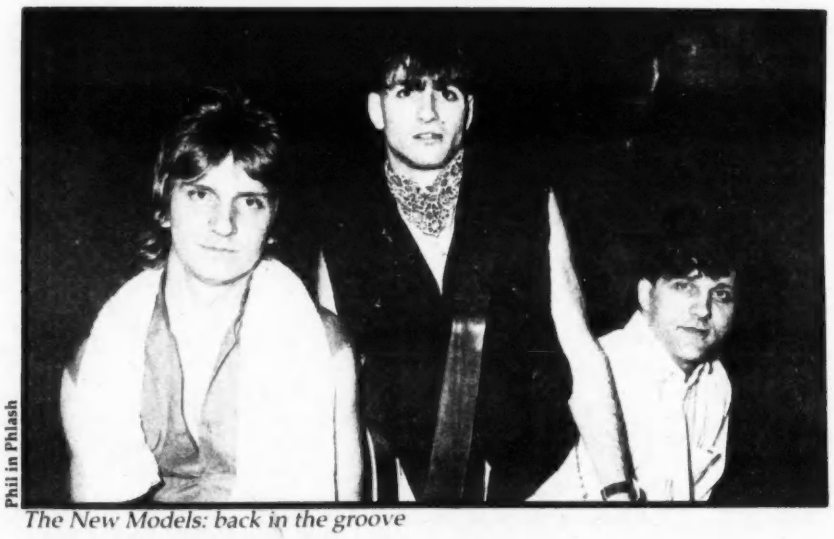
by Joyce Millman

In 1981, the New Models released their first and only single, "Permanent Vacation"; after that, it seemed as if they'd taken one. The long silence was especially curious given the band's swift rise to notoriety: soon after the Models formed, in 1980, they got a plum slot opening for the Cars at the Boston Garden, a gig that at the time sparked rumors of major-label interest. In any event, their recent return from recording limbo comes at an opportune moment; in the past two years, Top 40 tastes have swung toward synth-pop. The trio's new self-produced, five-song EP, *Sight and Sound* (PVC), springs along on Steven Thurber's supple electronics and Michael Johnson's shotgun drumming, a sure-footed dance-floor combination. But songwriter Casey Lindstrom's mischievous guitars leave hard-rock heel marks on the tunes' waxy shine. Lindstrom added a scratchy, speed-freak solo to Ric Ocasek's single "Something To Grab For," and he spikes the New Models' single "Strangers in Disguise" the same way; Thurber's Morse-code keyboards keep the feet moving, but that anachronistic rough-house guitar perks up the ears.

The New Models' electro-pop is coolly catchy; in fact, *Sight and Sound* may be a model new-music format record. The tangle of synthesizer and guitar hooks, the split-second pacing, and Lindstrom's detached but urgent vocals mount to a hypnotic sensory overload, but the lyrics leave a feeling of sensory deprivation, a lingering fear that little has been seen or heard. The New Models' message, that "modern life is just a motion," isn't unique — most synth bands apologize for their guilty computer pleasures that way; but they slip the notion in slyly, with poker faces. Lindstrom suggests unfamiliarity ("I don't remember that look in your eyes/You're just a stranger in disguise"), uncertainty ("Say what you want me to do"), and frustration ("I keep looking for a reason that I never, ever find"); on the ballad "Listen," his guitar strumming and compressed, intimate vocals create the illusion of clarity, revelation. But he keeps the shades drawn ("The lights along the sky/Images too vague for the naked eye"), inviting us to join him in the impossible, to "listen to the dark." By the end of *Sight and Sound*, he's tied a tight little knot of tension and displacement. The band's style, all rapid-fire stimulation, is made for MTV (the video of "Strangers in Disguise" is scheduled to turn up there soon). But though the New Models' commercial strokes are appealingly frenetic, you can't get no sensuous satisfaction.

* * *

Lou Miami is a staunch trash-pop devotee: surf, garage rock, campy novelties — he makes room for them all. But he's not a prissy collector; he's more like one of those kindly grannies who can't resist taking in homeless cats. Of course, interesting things can happen in such circumstances: remember the story of the reclusive woman who suffered a heart attack and was devoured by her many starving felines as she lay dead on the floor? So the new, eponymous six-song EP by Miami and the Kozmetix (Modern Method) is insurance against Miami's being swallowed up by his eccentricities. His version of "To Sir with Love" last year was a funny, explicitly masochistic love song; still, it was regarded as a novelty by his large following of young tough guys, which views him as comic relief. Miami's deadpan monotone and the Kozmetix' loft-party looseness are daffy, but the EP (produced by Ann Prim and Kearney Kirby of November Group) is often unexpectedly biting.



Phil in Phlash

The New Models: back in the groove

"Women in a Western Bar," a jangly neo-funk number by bassist HP, plunks Miami down in a macho setting, then blurs sex roles — "Sally Sue comes up to me and asks me can she buy me a drink/I don't know what to think." On "Vehicle for Love," he affects a jaunty fatalism (like another famous Lou) as he cruises "for love.... Why is it always a case of do or die?" Half of the EP plays it close to his theatrical persona: "Dance with Death" is a rote downer; "Italian Movie" is a peppy psychodrama; the EP's final track, a wiggly twist-party cover of Bobby Pickett's "Monster Mash" (complete with Miami aping Pickett's Transylvania accent), is a fun throwaway. But the most piquant song is "New Romantix," an unregenerate garage rocker on which Miami cogently connects synth-pop fashion fanatics and Reaganomic casualties: "Everything sounds pretty/But oh not on my street/A bellyful of happiness but I've nothing to eat/All the smiling faces I wish would go away.... I can't deal with the New Romantix this year." Lou Miami is more than just a congenial cosmetician.

* * *

ODDS & ENDS. The Boston Rock and Roll Expo goes from 9 a.m. to 9 p.m. on the 2nd at the Hotel Bradford. You can meet the Dangerous Birds, Gary Shane and the Detour, and the Reflectors (among others), buy records, buttons, T-shirts, and posters of local faves, watch videos, hear local DJs spin records. At $2 admission, it sounds like a good deal.... On the 3rd, the Inn-Square hosts a benefit for Rounder session guitarist Russell Keyes, who recently suffered a serious knee injury when he fell from a poorly lit stage in Washington, DC. Jeannie French, Tina Welch, John Lincoln Wright, and Didi Stewart are among the performers.... On the 5th, the Paradise throws open its doors for a free show starring the Sex Execs and Vinny; same night for Three Colors at the Inn-Square.... On the 6th, Queen Ida and the Bon Temps Zydeco Band swing into Jonathan Swift's with Rory Block opening; same night for Hypertension at Storyville, Relentless Cookout and Arms Akimbo at the Rat, and another free concert (must be spring fever) at the Paradise, featuring Del Fuegos and Pink Cadillac. By the way, Garland Jeffreys's two shows at the Paradise (the 5th and 6th) have been canceled.... The Stranglers make a rare appearance at the Paradise on the 7th.... Robin Lane and the Shake are at the Channel on the 8th; same night for Lou Miami and the Kozmetix at the Inn-Square and the Lyres at Storyville. □

Phoenix 104 FM WBCN

The Rock of Boston

STREET SHEET

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WBCN'S MOST PLAYED ALBUMS

LAST WEEK	THIS WEEK	ARTIST	TITLE	WEEK(S) ON	LABEL
1	1	U2	War	4	Island
4	2	JON BUTCHER AXIS	Jon Butcher Axis	5	Polydor
3	3	DEF LEPPARD	Pyromania	6	Mercury
8	4	GREG KIHN BAND	Kihnspiracy	5	Beserkely
6	5	CULTURE CLUB	Kissing to Be Clever	12	Epic
2	6	RIC OCASEK	Beatitude	11	Geffen
5	7	JOURNEY	Frontier	7	Columbia
13	8	THOMPSON TWINS	Side Kicks	4	Arista
7	9	BOB SEGER AND THE SILVER BULLET BAND	The Distance	11	Capitol
10	10	DURAN DURAN	Rio	11	Harvest
11	11	MICHAEL JACKSON	Thriller	11	Epic
18	12	THOMAS DOLBY	Blinded by Science	3	Capitol
17	13	STYX	Kilroy Was Here	5	A&M
12	14	TOM PETTY AND THE HEARTBREAKERS	Long After Dark	17	Backstreet
9	15	WALL OF VOODOO	Call of the West	9	IRS
14	16	ROBERT ELLIS ORRALL	Special Pain	3	RCA
15	17	THE ENGLISH BEAT	Special Beat Service	15	IRS
—	18	PINK FLOYD	The Final Cut	1	Columbia
19	19	BRYAN ADAMS	Cuts Like a Knife	2	A&M
22	20	RAMONES	Subterranean Jungle	2	Sire
23	21	THE PSYCHEDELIC FURS	Forever Now	2	Columbia
—	22	THE TUBES	Outside Inside	1	Capitol
—	23	BOW WOW WOW	When the Going Gets Tough the Tough Get Going	1	RCA
—	24	DIRE STRAITS	Twisting By the Pool	1	Warner Bros.
21	25	RED RIDER	Neruda	4	Capitol

BOSTON'S MOST PURCHASED ALBUMS

1	1	MICHAEL JACKSON	Thriller	10	Epic
3	2	DURAN DURAN	Rio	10	Harvest
2	3	JON BUTCHER AXIS	Jon Butcher Axis	3	Polydor
7	4	HALL & OATES	H_2O	19	RCA
6	5	DEF LEPPARD	Pyromania	7	Mercury
4	6	MEN AT WORK	Business as Usual	29	Columbia
8	7	U2	War	3	Island
5	8	JOURNEY	Frontier	6	Columbia
19	9	STYX	Kilroy Was Here	3	A&M
10	10	LIONEL RICHIE	Lionel Richie	18	Columbia
14	11	BOB SEGER AND THE SILVER BULLET BAND	The Distance	11	Capitol
11	12	CULTURE CLUB	Kissing to Be Clever	9	Epic
16	13	PHIL COLLINS	Hello, I Must Be Going	16	Atlantic
9	14	STRAY CATS	Built for Speed	31	EMI
17	15	GREG KIHN BAND	Kihnspiracy	3	Beserkely
15	16	PETE TOWNSHEND	Scoop	3	Atco
13	17	ERIC CLAPTON	Money and Cigarettes	3	Duck/Warner
20	18	THOMAS DOLBY	Blinded by Science	3	Capitol
12	19	RIC OCASEK	Beatitude	10	Geffen
18	20	DEXY'S MIDNIGHT RUNNERS	Too-Rye-Ay	5	Mercury

WBCN'S MOST PLAYED SINGLES

AFTER THE FIRE	Der Kommisar	Epic
ZZ TOP	Gimme All Your Lovin'	Warner Bros.
DAVID BOWIE	Let's Dance	EMI

WBCN'S MOST PLAYED LOCAL MUSIC

NEW MODELS	Say What	PVC
THE LIFTERS	Memories Fade	Bosstown
BOY'S LIFE	From A to Z	Seco

BIG MATTRESS SONG OF THE WEEK:

THE CALL	The Walls Came Down	Mercury

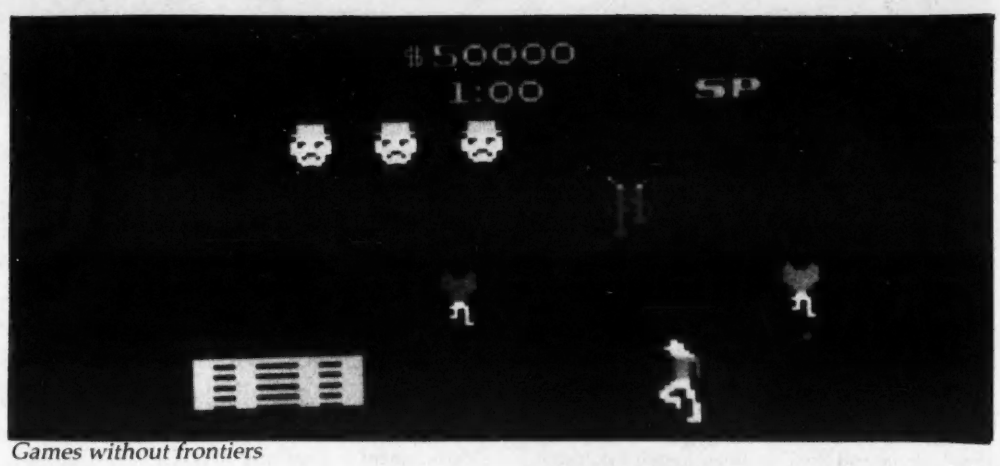
WITH A BULLET

Selected by Milo Miles, *Boston Phoenix* Music Editor

Out of Step — Minor Threat (Dischord, EP)

Washington DC's Minor Threat pulverized the competition at a four-band all-ages extravaganza a few weeks ago at the Cambridge VFW, and their *Out of Step* shows why. Singer Ian MacKaye (originator of hardcore's anti-drug "straightedge" philosophy) has a limited, repetitious vocabulary of cuss words, but he embraces irony as a general-purpose tool of disenfranchised rebellion rather than an excuse for garbled, gross-out shouting. "Betray" is a vulnerable, albeit corrosive, rant about heartbreak that climaxes with an extended riff-quote from X's "Nausea" — a canny example of MacKaye's insight into cult solidarity and guitarist Lyle Preslar's flair for lethal hooks. Minor Threat's outlaw idealism is refreshingly unrelenting: neither whimpering ("I've got some news for you. . . . I'm sick and tired/Of your whining, complaining, bitching, etc." goes the last verse of "Sob Story") nor smug ("It Follows": "All the stupid thinking . . . The rules that we lived by . . . I thought I had outrun it/When I circled the tracks/I thought I had gotten away/When it tapped me on the back it followed me/It followed me"). Further advantages: MacKaye knows when to shut up, Brian Baker knows how to make his solo kicks, and drummer Jeff Nelson knows that high-speed tempos rarely equal monotony.

Records



Games without frontiers

Journey
FRONTIERS
(Columbia)
JOURNEY-ESCAPE
(Data Age, video game)

It's no secret that making a megabuck in the music business isn't as easy as it used to be. The cost of fancy drugs and equipment keeps going up; kids don't have as much ready cash ("disposable income," in market-research parlance) to squander on records and concerts. So now video arcades and home-game cartridges are competing for the adolescents' dollars (or quarters — but these add up fast). It's not hard to figure out that playing *Burger Time* or *River Raid* is a lot more exciting than playing *American Fool*. Moreover, *River Raid*, for example, gets better every time you play it — how many albums can make *that* claim? All of which goes to prove how visionary Journey are. With the one-two punch of their newest slab of vinyl, *Frontiers*, and the world's first rock-and-roll video game, *Journey-Escape*, they're in position to capture the mind-less-entertainment dollar no matter which way the market stumbles.

These guys aren't as dumb as their lyrics (not that any animal life could be). Last year's Journey product, *Escape*, was helped by the unfathomable popularity of singer Steve Perry's ode to cuckoldry ("Don't Stop Believin' "), and it sold more than five million albums. Since infidelity was such a hot subject last year, the new album devotes a lot of attention to the problem of keeping love strong when you're spending more time on the road than the Harlem Globetrotters. "Separate Ways (Worlds Apart)," "Faithfully," and "Send Her My Love" let the ladies know that their men are bearing up under the strain. But it's tough, you know, choosing between pleasing one woman and bringing pleasure to millions. (Fortunately for Columbia, the boys in this band continue to opt for the latter.) The hype about Journey has always been that they're such hotshot players. Even if this claim were true, it would just mean that they've paved the yellow brick road for Toto, but the truth is that Journey merely meet the minimum professional standards for charging admission. Your average Journey song (and they're all average) combines drumming as varied and enjoyable as a bachelor party hangover with Steve Perry's wounded-soul whining — the keyboards and guitar are there just to provide mushy transitions to the screechalong choruses, on which the band pulls out all the production stops.

But there's always uncertainty about how long any formula will work. *Journey-Escape* shows that these guys have no peers in covering their bases. Developed by Data Age, *Journey-Escape* is an Atari-compatible rock-and-roll fantasy: *you* are on the road (where else?) with Journey. After a tinkling version of "Don't Stop Believin'," you have to guide the five band members through an uprush of obstacles to the Journey Space Scarab (from the *Escape* album cover), which will whisk them to their next concert date. These loathsome obstacles include "Love-Crazed Groupies," "Sneaky Photographers," and "Shifty-Eyed Promoters" who cost you both time and money. Oh, yes — money. See, you not only want to get to the concert, you want to make it worth the band's while, so the game starts out with $50,000 on the meter; you try to hold on to as much as you can by showtime. Helpful characters include the "Loyal Roadie," who looks like E.T. but will render you invulnerable to the onslaught for a short time, and "Mighty Manager," who (if you can find him — another realistic touch) will let you run through the entire crowd to the Scarab unscathed, besides fronting you $9900 from some slush fund. As each member tries to escape, the obstacles become progressively more difficult to avoid. In two weeks of lackadaisical playing (reminds me of the real Journey), I haven't succeeded in getting them all on stage for the next concert. I suppose that's its own reward. Which Journey product is most worth those discretionary dollars? *Journey-Escape* goes for more than $30 (available at Bradlee's, Strawberries and Toys "R" Us) as opposed to *Frontiers*' $8.98 list price. However, *Journey-Escape* stands up to repeated playing much better than *Frontiers*. The music's about the same. — M. Howell

The Angry Samoans
BACK TO SAMOA
(Bad Trip)

As hardcore punk staggers into its third year, and its initially parochial urban orbits continue their tentative overlap, it gets easier to sort the prominent bands into two categories: ineffective and riveting. Adventurous bands like the Bad Brains tried to make breathing space by incorporating reggae into their shows — and prompted more admiration than imitators. Colorful contenders like Fear undermined their fuck-youism by slathering their bombast with baroquely ostentatious epithets. The Angry Samoans skirt such pitfalls and concentrate on their particular turmoil; they refract the neon cheat of Hollywood the way the Go-Go's celebrate it. This quintet from the San Fernando Valley (home also to the bastard daughter of new wave, the Valley Girl) is a boisterous and likable band, and best of all it shows a wealth of imagination. You can't fault its creativity — just listen to *Back to Samoa*'s "They Saved Hitler's Cock": "They saved Hitler's cock/They found it in a sock. . . . If Hitler's cock could choose its mate/It would ask for Sharon Tate." Moreover, the Samoans evoke this ghastly vision as absurd schlock shock without resorting to latent devil worship. Drummer Billy Vockeroth shifts from sardonically martial snare rattling to speed-rock chatter, and guitarists P.J. Galligan and Gregg Turner make an elongated enunciation of the two-measure hook — a guitar riff that's meaty and not unbearably rank. For a cut that clocks in at 1:42, you remember it as being stately.

The Angry Samoans drive as if they were on the edge of an abyss, but it's more than a nuked-black void they're confronting — they're too playful and curious. In "My Old Man's a Fatso," Turner and Saunders share vocal chores, thus blunting the tune's strident brattiness. Stifled by domestic duty, Turner/Saunders plot revenge against their porcine pa: "Someday when I'm a man/I'm gonna put them in their place/'Cause my old man's a fatso." One-dimensional delinquents the Samoans are not: they conclude the song with a wry "But ya know, he owns this house."

Yes, the Samoans have their negative attention-getting numbers, "Gas Chamber," "Coffin Case," even "They Saved Hitler's Cock," if you take it seriously. But they give themselves elbow room for error — just check out "Homo-sexual," a blistering 49-second snippet that sounds like a familiar homophobic sneer until Saunders slips in a tantalizing admission: "Homosexuals — I can't explain." Next to the Circle Jerk's combatively heterosexual "I Just Want Some Skank" or Fear's tedious fag baiting, the Angry Samoans wear their doubt with aplomb. They can't help it — and they can't help showing it; but candid displays of confusion save them from echoing the passionate, albeit blindered, declarations of their LA fellows.

At the Channel's Hardcore Palm Sunday show, the Angry Samoans rampaged through a scant-half-hour set, but to judge by the exultant zealots who choked the Channel, there's a lot of hardcore hope invested in them. Hope and aggression — the headliners were greeted like ringers who'd been brought in to take their team to the Final Four. Still, the band didn't preen or ignore the acrobatics of the novitiates. Diminutive lead singer "Metal Mike" Saunders is an engaging and graceful frontman; though his guttural yells can't slice through the din on stage as forcefully as those of Black Flag's Henry Rollins or the Bad Brains' H.R., Saunders mauled his mikestand with the precision of Fred Astaire waltzing with a hatrack. The band's generous show of good faith toward every state stealer in the thrash pit led to memorable choreography: Saunders pulling his mike off its post a split-second before a beefy bespectacled youth tackled it; front-row skinheads motioning for the rear slamming troops to storm the stage just as "The Ballad of Jerry Curlan" hit its riptide rave-up. And though the apparent violence of hardcore, and its self-contained couture (modified poodle cut for the girls, unceremonious shaved heads for the boys, tear-away T-shirts for the enthused), seems to atrophy more with every show, the Angry Samoans suggest there's more substance to come from the style.

— Sally Cragin

Berger

Continued from page 1

isolates us from the harder, more subtle truths he wants to excavate from his characters' shared plight.

Clive's big, risky set-piece is a 40-page, heavily symbolic exchange among the patients told almost exclusively through dialogue (as a playlet it lacks only stage instructions); it takes up most of the last third of the novel, muddling matters just when they need to be put into sharp relief. A colloquy into the dying of one of the six, it's spurred by the unseen presence of a murderer who's been moved into the ward (he's sequestered behind screens, like the obvious theatrical device he is); the result is part trial, part collective meditation, part religious rite. (In an odd and surely unintentional way, it recalls Genet with all the more florid hyperbole pared away.) Attempting to negate the distance between interior awareness and its social articulation, so as to reveal the secret nature of these people and their confines, Berger's declamatory passages tend to mystify the issues. What *Clive* lacks is the clarity and specificity of Berger's later study of a real country doctor, *A Fortunate Man*. This is a novel with a strong center, but it needs some moral edges to give perspective, fiber, to its lessons in the workings of hospice.

Corker's Freedom, a much ruder, funnier, and more melancholy book, has a pleasingly coarse air. William Corker, age 63, runs a tiny, shabby-genteel employment agency in the London suburb of Clapham. A mole burrowed into the depths of a dead-end life, he's a seedier Prufrock: reserved, cautious, almost fatally self-deceived. The novel shows us how, between his own nascent dissatisfaction and some untrammeled coincidence (robbery, sexual misunderstanding, and alcohol play prominent roles), Corker escapes the burden of bourgeois routine he's been buried under. It's a kind of backhanded fable: the downtrodden middle-income frog who becomes a pauper prince, one man's belated revenge on a lifetime of false consciousness.

Corker's Quixote-in-spite-of-himself finds company, if not assistance, in the person of Alec Gooch, his lone subordinate. Alec is young, wary, detached: he wants to contest the numbing weight of procedure and rote response that Corker stands for but hasn't found a means to do it. Out of boredom he's devised a system he calls "Office Day," a system that identifies the rules the workday operates under, the rules that give it authority over his life. Now Alec is looking for another system, one that would "be a vindication of his own experience . . . would allow him to feel a closer connection between daily life and his being alive." Sexuality, in the guise of his girlfriend, Jackie, promises the most — it's the antithesis of bland, antique Corker. But "Having Jackie," Alec's label for his inchoate challenge to "Office Day," needs collation, the objective grounding that Corker inadvertently supplies when he starts behaving irregularly. And this small wedge of independence is, for both of them, enough to topple "Office Day," to change everything in the world they belong to.

As the novel unfolds and Corker's patently accommodating life comes unstuck, the painful gap between what he knows and what he can *think* caves in. He walks out on his shrewish, vindictive sister, he flirts with clients, he gets drunk. The narrative astutely weaves between third person and a sort of heightened first person (where his divided consciousness is developed fully). When Corker, intoxicated not only by alcohol but by the presence of a handsome young woman he is deluded into believing is interested in him (actually, she's a decoy keeping an eye on the old bugger while his business is being knocked over), delivers a slide show at a church hall, his restraint dissolves. In the course of his quaint talk on Vienna (he fancies himself quite the erudite traveler), he begins thinking for himself — and out loud, as well. The hollow man has his say, dismaying but stirring his sedate audience ("Why must we always put off what we want," he implores. "Why do we all postpone our happiness?"), recapturing his self-respect, making himself whole for the first time.

Of course, Corker's flush moment of triumph is double (or triple) edged: while he's making a public spectacle of himself, his agency is being burgled; and he himself is suspected of having faked the burglary (in cahoots with his supposed mistress) to collect the insurance money. Disgusted with the old man for not owning up to the crime, Alec leaves, and the agency fails. Overtaken by scandal and poverty, none of it of his own making, William Corker is finally free.

This send-up of the appalling limits of English lower-middle-class life is remorseless but never unfeeling. Without sentimentality or cynical condescension, Berger presents his hero as a man who discovers integrity, a place for himself. Reborn as a sensible crackpot, the epitome of a socially marginal man, he's redeemed by his individuality — a commodity no more. "A world where we can all be ourselves," is all William Corker seeks. *Corker's Freedom* proposes that this yearning is honorable, nothing to scoff at. Tragedy, Berger maintains, is not destiny. Which is what makes this comedy of manners and their overthrow a serious business.

A Painter of Our Time, on the other hand, is a measured, anecdotal portrait of an émigré Hungarian artist reluctantly displaced in London in the early '50s. This book, though not his best (it was, after all, only his first), is probably the most complete statement of Berger's themes. The function of art and the marginalization of the artist in consumer culture, the rejection of tragedy as an unremediable condition, the relevance of history to those increasingly disjoined from it, the pressing need to comprehend the forces molding everyday life: these ideas arise naturally during four and a half years in the fictional life of refugee painter Janos Lavin. Lavin's credo echoes Tolstoy: "The modern artist fights to contribute to human happiness, truth or justice. He works to improve the world." A man of conscience and possessed of both a generous spirit and an abiding dissatisfaction, Lavin stands outside the art establishment, a communist and a dreamer, a patriot for humanity.

Lavin's story is told through entries in his journal and through commentaries on these by his friend John, a member of the art world who's clearly meant to represent Berger himself. When John comes upon the journal after Lavin has abruptly disappeared, he realizes "it amounted to a *Portrait of the Artist as an Émigré*, and today in one sense or another most artists are *émigrés*." Janos Lavin is torn from more than his country and his past — he is exiled from his own future, from whatever he might contribute to the building of a better society — his own. So when he disappears to return to Hungary on the eve of the 1956 uprising, leaving behind a loving wife, friends, and a blossoming commercial success in his work, it makes sense that he leaves no clue as to his motives. Returning is an act of faith to his ideals, a way of returning them to the place and the destiny they were made for.

On a more mundane level, the book treats friendship, marriage, and the day-to-day problems of painting with uncommon insight and forbearance. Lavin's outgoing nature hides a well-entrenched privacy, an interior solitude all the more pronounced for his being a foreigner. But Berger never lets us forget that Lavin's aesthetic impulses are all directed toward connectedness, toward communication of the world with itself; this artist is violently opposed to chic solipsism. As Lavin says of genius: "It is utterly opposed to mania. The genius bears the full weight of what is common, of what exists hundreds and thousands of times over. But he watches himself. That is the largest part of his technique, and it is what separates him from others. We all forget continually. The genius . . . remembers." Waiting, working and reworking ideas, surfaces, Lavin searches himself and his paint for something that will connect the collectivity of man with the disaffected individual, "extending the consciousness of what is possible."

What separates Janos Lavin from his peers as an artist and as a political revolutionary of sorts is a difference of commitment and responsibility — "the difference . . . between those who believe that life is essentially tragic and those who do not. I do not. The individual is tragic. But the individual can also question this tragedy and so become heroic. . . ." Lavin wants recognition to become a natural, external social process — not the often debilitating, Darwinian exercise in personal introspection it has turned into within the confines of capitalism. And in his art he wants his viewers to see the dimensions of their own potential — an idea at once heady and sensible. So that they (and then perhaps he) might be known for what they are.

But Janos Lavin knows the difficulty of such a task, and he is haunted by the inadequacy of art to it. So he returns to Hungary, to contribute to the real, as opposed the metaphorical, struggle. Berger himself knows that painters and pamphleteers aren't going to do much against encrusted hypocrisy — or those who profit by it. At most they can offer resistance, a prospect (however faint) of change, an example. Like *A Painter of Our Time*.

Meanwhile Berger continues to write, fleshing out his ideas with vigor, directness, and an enviable combination of level-headedness and feel for sensual imperatives. His most recent book, *Another Way of Telling* (with Jean Mohr), includes a long and instructive essay on photography that ranks with the best of Benjamin, Sontag, and Barthes — and without Barthes's algebraic impenetrability. In fact, nothing Berger has put his name to is less than provocative and highly readable. In a recent essay about van Gogh, he wrote: "Reality — however one interprets it — lies beyond a screen of clichés. Every culture produces such a screen, partly to facilitate its own practices (to establish habits), and partly to consolidate its own power. Reality is inimical to those with power." Berger, though, boldly reinvigorates the real through the keenness of his thought and the physical beauty of his prose; he staves off the dullness of intellect and emotion we've been given to believe is good literature, the shroud of complacent anesthesia that passes for analysis and social thinking. "The world is not," he once wrote, "as we have subsided into it." Taking the measure of art, politics, sex, and the complicated rest of the real, Berger opens the world back up again — lets us see it whole and of a piece. Sounds like the right stuff at the right time. □

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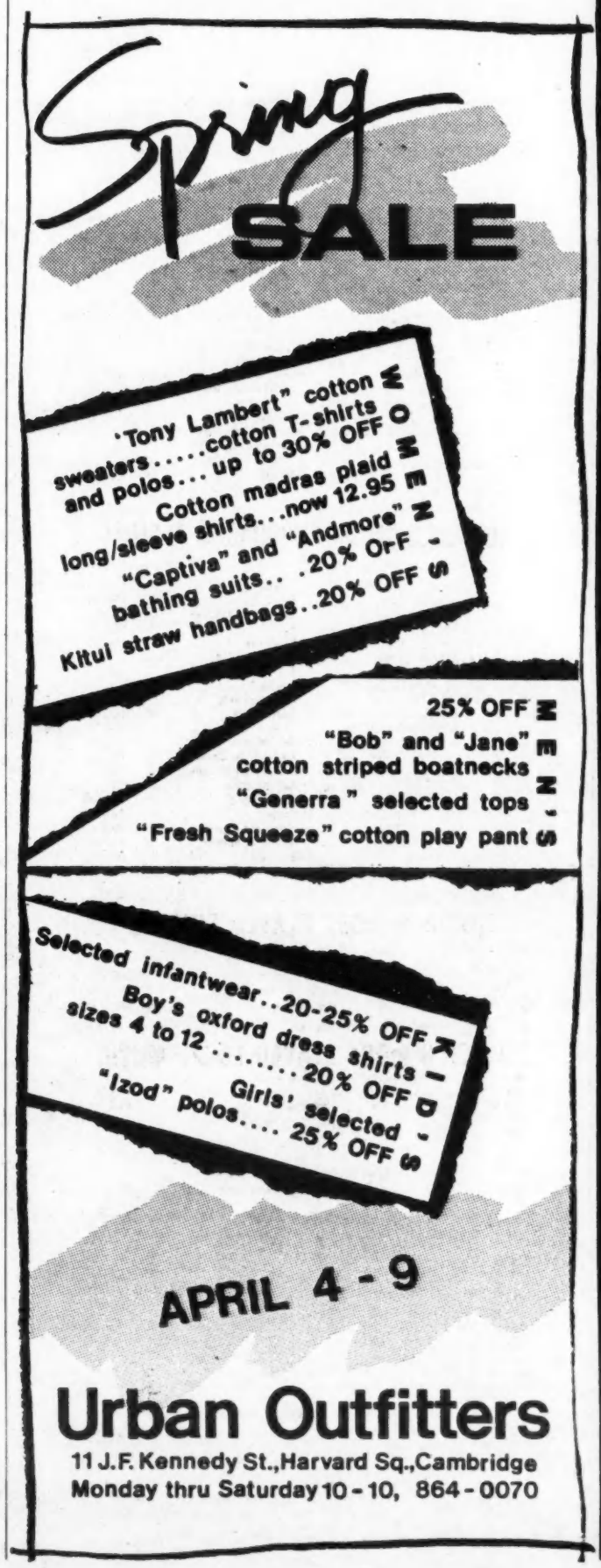
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THE CHANNEL

Fo

Continued from page 6

express the joy they feel at having found a stool pigeon. Called "He'll singa like dis. He'll singa like dat," it boasts a bouncy melody, in stark contast to the sinister lyrics that describe the trio's favorite interrogation methods: "Pins and needles in his fingers/hit him with the hose./Get a rust razor blade/and shove it up his nose." Although the tune inspires toe tapping, the danger lurking in the lyrics does not go ignored: at one point Belgrader has the police inspector hit a high note that shatters a glass. Again an old saw is used to sharpen a political point.

As staged by Belgrader and performed by a superb ensemble, Fo's comedy promises to yield results similar to those outlined by a doctor in *About Face* who describes his patient's condition to the police inspector thus: "The patient will answer your every question with the purest and simplest truth. But they will only be fragments of the truth. Your job is to put them all together." Like Brecht, Dario Fo uses ironic incongruities to jolt audiences into thinking. He assigns them the role of collective detective, and, again like Brecht, he stacks the evidence, doctors the clues, in favor of his own left wing sentiments. But he animates his prejudices with such endearing bursts of comic anarchy that one feels compelled to see the world from his perspective, at least temporarily. Fo's comedy is crude and his jokes are corny, but his theater pulses with an intellectual and moral vitality that is rare in our theater.

The Yale Rep's literary manager, Joel Schechter, assesses Fo's importance in these terms: "When figures of authority are made to look ridiculous, when people laugh at wealthy industrialists and inept secret intelligence agents, when they see that the state itself can be a buffoon, or the butt of a joke, this to me is an important achievement in political satire." Certainly for audiences whose only exposure to political humor is Chevy Chase's bumbling imitation of Gerald Ford or Johnny Carson's gentle jibes at Ronald Reagan, Dario Fo is a healthy antidote. His presence reminds us that there remain some places in the world where the muse of satire has been permitted to retain her teeth. □

Blakey

Continued from page 8

Makoto Ozone, an Oscar Peterson-influenced pianist who began with fluenced pianist who began with a heavily pedaled passage that evoked a sympathetic rattle from Blakey's drum set. (For a while, this became a piece for piano and ghost drummer.) After some quick octave passages and clean, nimble runs, Ozone played bits of "Stella by Starlight," only to segue into "There Is No Greater Love." Joined by Blakey and Fambrough, Ozone played a couple of clipped choruses that were as pungent as his more flamboyant work.

The most sumptuously melodic playing of the first show

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was done by trumpeter Wynton Marsalis, who by virtue of a CBS recording contract and some excellent reviews has become, as Blakey noted, the most talked-about young player in jazz. Featured on the Kurt Weill-Ira Gershwin ballad "My Ship," Marsalis showed a maturity that Blakey's current musicians haven't yet attained. He gave the ballad a rounded performance that was thoughtful, intimate, and dramatic: Marsalis's tone is unusually rich, his use of dynamic contrast subtle. He threw some surprising twists into this solo: choked, half-valved notes; legato lines punctuated by sharply accented high notes played directly into the microphone to sound like hiccups.

The big band played serviceable arrangements of Donald Brown's "New York," Horace Silver's "Nica's Dream," and several unannounced pieces by band members. The uptempo "Nica's Dream" was enlivened by a straight-ahead, grumbling solo by Branford Marsalis (Wynton's equally talented brother) and by the limber wit of Jon Faddis, who ripped off Dizzy-like runs and interjected unexpected quotations ("Rhapsody in Blue," for example) without destroying the fabric of his solo. As Blakey erupted underneath him, Faddis ended his solo with a lazy, offbeat phrase.

The last piece by the big band turned into a trumpet spectacular as Marsalis, Faddis, and Blanchard swapped solos and phrases. Following Faddis, Blanchard sounded a bit ragged, but neither could match Marsalis's warm and focused tone. Trying to duplicate the excitement the trumpeters had generated, the saxophonist proved that it's easier for three trumpet players to group around a single microphone than it is for four saxophonists. These reed players spent as much time poking their way past one another as they did playing.

Blakey closed the concert with a long speech — his last solo improvisation — urging the audience to support jazz (he suggested that everyone buy a jazz album a month). Blakey talks about jazz the way some people talk about God. He's a passionate man who uses his talents to provide musicians with the skills and experience that will enable them to carry on his tradition; at the same time, he offers his audiences the stimulation they need to keep faith. □

Dolphy

Continued from page 8

who's better known simply as Prophet. Painting in 1960, when both the space age and avant-garde jazz were in their infancy, he set the tone for Dolphy's probing music.

On *Out There*, for example, Prophet renders a totemic metronome on an umber lunar surface. Sheet music pops through a square hole in the ground and floats into the magenta cosmos. Drifting over the metronome is Dolphy's quartet — actually it's just the leader, with the other group members represented by their instruments. We see Dolphy blowing alto and straddling a bass, which rides on its back like a space station, a cymbal serving as prow and a cello raised at the rear. Dolphy's bass clarinet peaks periscope-like through the bass's side while his flute serves as rudder underneath. *Outward Bound* is equally striking, as are the portraits on *Thelonious Monk with John Coltrane* (another OJC title) and the Max Roach album *It's Time*, all of which were painted in the early '60s. Prophet clearly had a rapport with some of the finest musicians of the period, and they reciprocated with tributes like "The Prophet," (Dolphy), "The Profit" (Roach), and "Prophet Jennings" (Freddie Hubbard).

Dolphy's first two Prestige recordings offer much more than visual gratification. They represent the emergence, at the relatively venerable age of 31, of an overpowering original voice who until that time was known for his work in the genteel Chico Hamilton Quintet. Recorded on April 1, 1960, *Outward Bound* features the standard instrumentation of the period, with Dolphy complemented by trumpeter Freddie Hubbard, pianist Jaki Byard, bassist George Tucker, and drummer Roy Haynes. *Out There*, from August 15 of the same year, has Dolphy and Haynes with the strings of cellist Ron Carter and bassist George Duvivier (bass). The leader plays alto sax, flute, and bass clarinet on both albums, adding clarinet to the second.

The passion Dolphy generated in his soloing, and the sophistication of his harmonic conception, created the false impression among many listeners that he was a radical at odds with the jazz tradition. At the time these albums appeared, he was being compared with Ornette Coleman, yet in retrospect Dolphy's playing at this stage is a far more direct extension of bebop techniques. The links to bop were disguised, however, by the idiosyncratic twists Dolphy applied to his solos and writing. Much of his improvising entails rapid, boppish arpeggios played with such a visceral attack, and at such tangents from the underlying chords, that the similarities to bop are not apparent. These more flowing passages are further jostled by the frequent juxtapositions of gruff "speech" phrases and other counter-rhythmic patterns, and they create the impression that Dolphy is engaged in a dialogue with himself (especially as he contrasts the keening top and woodsy bottom of the bass clarinet). Moreover, though Dolphy the composer worked with structures based on blues and standard chorus-and-bridge forms, he added an asymmetrical quality to his lines, often by substituting three-bar phrases for the usual four-bar ones.

Given its hard-bop instrumentation and program (including "On Green Dolphin Street"), *Outward Bound* presents a clearer case for Dolphy's traditionalism. "G.W.," with its static vamp passages, is a superior format for the tensions of a Dolphy alto solo, as is the 14-bar "Les," which also contains a pitching, collectively improvised ending. Hubbard excels on this material, as do the rhythm players (everyone on this date except Haynes was relatively unknown). The bass-clarinet features are far more conventional, but they allowed Dolphy to demonstrate his mastery of a difficult horn that had become a jazz instrument to be reckoned with. The same might be said for "Glad To Be Unhappy," the lone flute piece, on which Dolphy maintains a deep, pungent tone through characteristically convoluted sequences. But my personal favorite is the slow blues "245," which opens with a lulu of a Hubbard solo (most great recorded Hubbard is on others' sessions, and the trumpeter was always superb with Dolphy), then gives Byard the chance to reach way back with effective tremolos before Dolphy enters — or is that a distinctly avian ghost on alto? The three saxophone choruses here are Dolphy's homage to Charlie Parker (he even throws in a "Country Gardens" quote to make sure we get the point), and they may offer the most commanding blues playing on the horn since "Parker's Mood."

Out There, despite its more unconventional instrumentation, is not as satisfying. The neglected bass great Duvivier delivers a wide-ranging performance that enhances his reputation, but Ron Carter's bowed-cello whining verges on the unbearable (though when he plucks the instrument, in his "Serene" solo and during his strummed ensemble part on "Feathers," he hints at the wiry sonority that he was to explore later on the piccolo bass). More to the point, Dolphy's idiosyncrasies were already beginning to inhibit him. "Out There" and "The Baron" are quirky, but they resemble each other (and "G.W.") too closely, just as "17 West" mimics "Les" from *Outward Bound*. And with two tracks — one fast, one slow — for each of his three principal instruments, Dolphy is displaying his wares too schematically.

Yet there are treasures here as well, particularly the tracks on which Dolphy plays alto sax and clarinet. The title tune has one of his great early alto solos, with the thematic arpeggios constantly brought up short by Dolphy's disjunct second voice, including one fierce wail. Hale Smith's "Feathers" gives a good view of the quartet's textural potential: Dolphy's cries and sing-songy notions create a prickly mosaic, yet his alto solo tumbles to rest in gleeful affirmation. An added bonus is "Eclipse," a ballad whose lyrics (heard on *Pre-Bird*) celebrate interracial love; words and music are by Dolphy's employer of the time, Charles Mingus. Dolphy, on clarinet, sticks primarily to the theme, and Carter adds his smoothest bowed work of the album; but the leader does supply a lovely coda. There is so little of Dolphy's clarinet on record (Lester Young's work on the horn is copious by comparison) that this brief paean alone makes *Out There* worth the money. □

Sax

Continued from page 9

line, responds in his solo to the other three players, and contributes to a larger tapestry that sounds precisely orchestrated. "I Heard That," the most conventionally structured piece the band has ever essayed (a 12-bar blues with a stop-time solo by Hemphill), allows Hemphill to display his Southwestern-blues lineage as the band riffs away in high jam-session spirits. Two Hemphill compositions, "Affairs of the Heart" and "Little Samba," demonstrate typical strategies — opening free sections of clarinet and alto and soprano saxophone that evoke Dolphyesque birdsong followed by a transition to section work anchored by Bluiett's successful deployment of a Ben Webster whisper.

Lake begins his only contribution, "Hymn for the Old Year," with a solo that vacillates phrase by phrase between devotional restraint and sheets of sound (a metaphor for speaking in tongues?) before leading to a highly spiritual ensemble statement. Compared to the *Point of No Return* treatment, this track sounds more taut and economical. *Revue*'s a version of Murray's "Ming," which he has already recorded as a soloist showpiece on his first octet record, establishes the work as a sensual *group* exploration. On the record Bluiett's introduction is a majestic upper-register adventure; at Berklee, Bluiett worked the crowd by hitting three successively higher (and more crowd-pleasing) squeal overtones and by using his whispery overblow to make the baritone sax into a percussive instrument before the group responded with its most ravishing recital of the evening.

Having tamed the wildest impulses of the saxophone into a breathtaking unit, what challenge is left for the World Saxophone Quartet? Already it compares with anyone from King Oliver's Creole Jazz Band to the Art Ensemble of Chicago for placing individual talent in sympathetic settings, utilizing diverse compositions and organizations, and achieving a freewheeling yet disciplined interplay among performers. Here's one suggestion: WSQ might return to the tradition explicitly by dipping into the encyclopedia of saxophone riff tunes and small-ensemble work. This is the final frontier for the modernist ensemble. □

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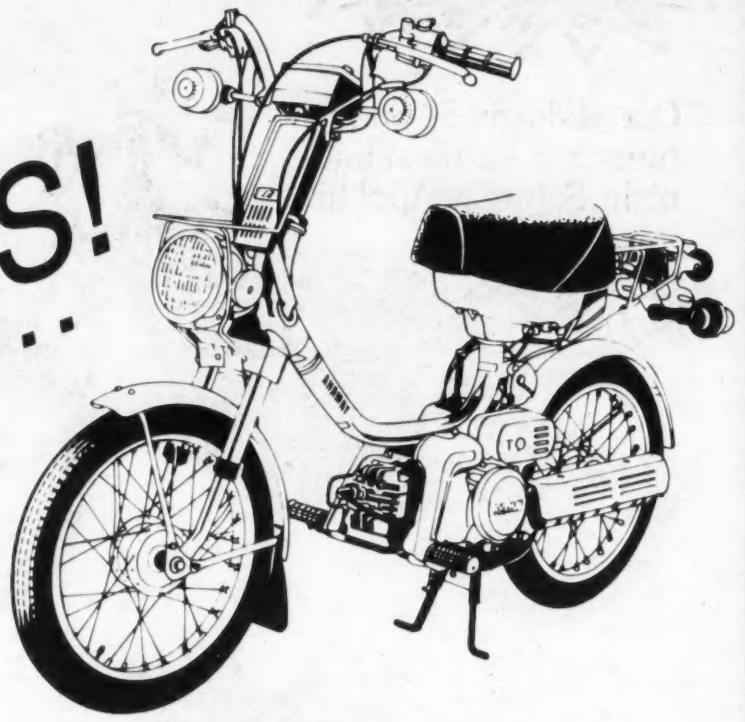

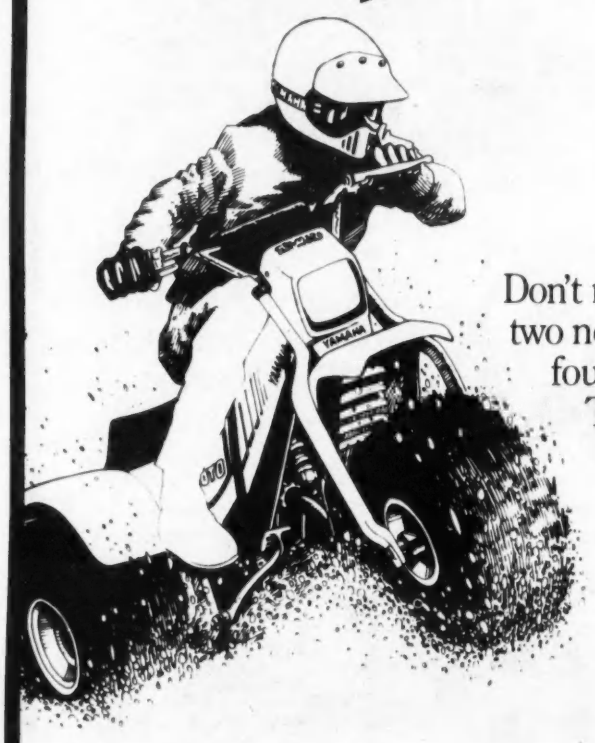

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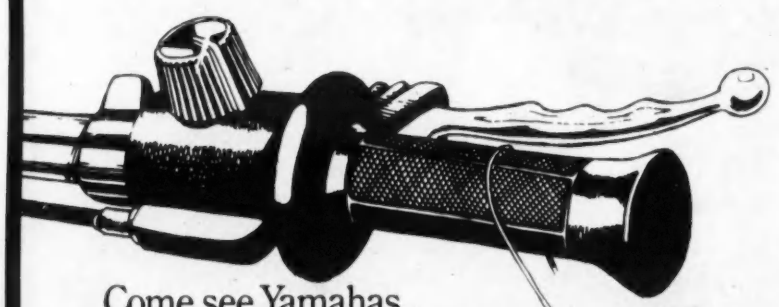

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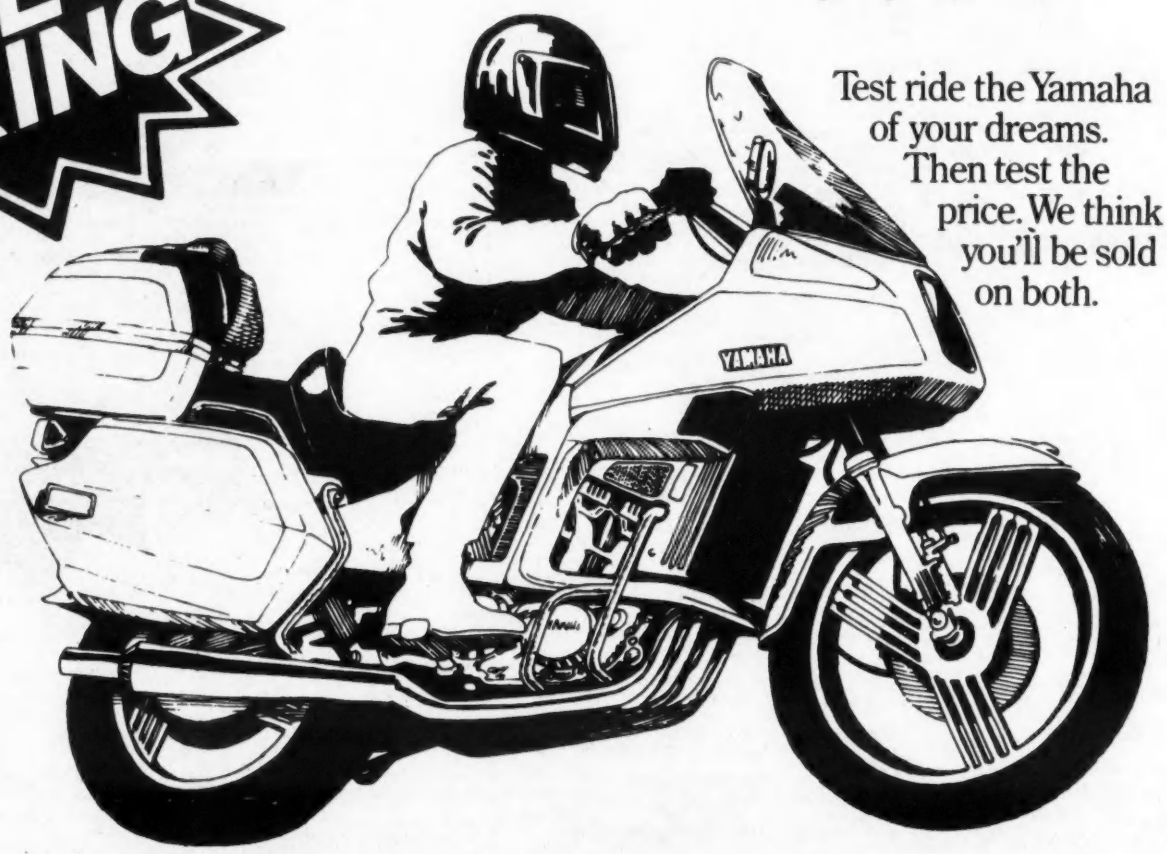

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Hot dots

by Clif Garboden

SATURDAY

Noon (56) The Angry Red Planet (movie). A team of Earthling space cadets return from Mars bearing herpes. From 1959, when everybody knew what "red" really meant.
1:30 (2) Nova: *Sixty Minutes to Meltdown.* Repeated from last week. A dramatic re-enactment of the follies and foul-ups surrounding the near elimination of Central Pennsylvania after the unexpected actions of the Three Mile Island nuke.
1:30 (38) Baseball. Pre-season play between the Sox and the Detroit Tigers.
2:00 (56) Struggle Through Death (movie). These martial-arts guys can survive anything. You put your right foot in; you put your right foot out . . .
3:00 (2) Life on Earth: *Hunters and Hunted.* Repeated from last week. Host David Attenborough explains the creative aspects of adversary relationships in the wild.
3:30 (7) Basketball. Georgia vs. North Carolina State in the first NCAA championship semifinal.
5:45 (7) Basketball. Houston vs. Louisville in the second NCAA championship semifinal.
6:00 (56) Star Trek, "Elaan of Troyius," and "Is There in Truth No Beauty?" Interrupted, but not edited.
7:30 (2) Enterprise: *California Crude.* Repeated from last week. Trailing the oil execs at the Sun Company through a series of negotiations for offshore oil leases.
8:00 (38) Hockey. The Bruins vs. the Montreal Canadiens.
9:00 (2) Thérèse Raquin. Kate Nelligan and Brian Cox star in this three-part (all three to air consecutively this evening) dramatization of Emile Zola's grimy little triangular love plot.
9:00 (7) Rocky (movie). Yo, yourself. Going the distance with Sylvester Stallone in this, the first and best, Stallonean slugfest. A nice little pug of a movie that would have stood the test of time had it not been trivialized by sequential exploitations.
11:30 (5) Easter Parade (movie). Judy Garland, Fred Astaire, Peter Lawford, and Ann Miller stroll and dance down the avenue, Fifth Avenue. From 1948. Christ is risen.
Midnight (7) Demetrius and the Gladiators (movie). All in all, it hasn't been much of an Easter season. The locals haven't yet dusted off the holiday classics like *The Robe,* or that unquestioned champ of big-budget antique post-Jesus yarns, *The Silver Chalice.* This is actually the 1954 sequel to the former, starring Victor Mature as the gladiator whose faith is tested in Caligula's arena. Also starring Susan Hayward.
1:30 a.m. (5) Rock and Roll Tonight. Music from Culture Club, Tood Rundgren, Saga, and the Psychedelic Furs.

SUNDAY

7:00 a.m. (5) The Greatest Mystery. Around the world at Easter, hosted by the late Princess Grace. Stops include Lourdes, Fatima, and Cairo. Featured performers include Pet Clark, the Chieftains, and the London Players.
Noon (38) The Greatest Story Ever Told (movie). George Stevens's 1965 New Testament adaptation, starring Max von Sydow, Charlton Heston, Carroll Baker, Angela Lansbury, Sidney Poitier, Shelley Winters, and just about everybody else who made movies in 1952. Watch for John Wayne.
1:30 (2) J. S. Bach's St. Matthew Passion. A chamber orchestra and a bevy of unnamed soloists perform the whole thing.
2:00 (56) Ben-Hur (movie). Now we're talking. Gentle Ben gets religion and faces the evil Messala in the fast lane. There's more to it than that. Lew Wallace's incredibly long "tale of the Christ" as an incredibly long 1959 William Wyler spectacular. A true classic.
4:00 (38) The Robe (movie). We spoke too soon. This last-minute offering from WSBK almost makes the season perfect. Richard Burton no doubt still loses sleep over this one. From 1952, and also starring Jean Simmons (then the darling of the toga set) and Victor Mature (for whom all parts were downhill after his 1949 Samson).
7:00 (2) SoundStage: *Full Swing.* This vocal trio backed by 13 horns and a lot of electronic stuff recreates the to-and-fro melodies of the '40s and '50s.
7:00 (4) The Muppets. Jim Henson and his jute jivers are joined by special guest Diana Ross.
7:00 (5) The Pope and His Vatican. NBC's Bill Blakemore covers a day in the life of John Paul II.
7:00 (38) Hockey. The Bruins vs. the Montreal Canadiens.
8:00 (2) Life on Earth: *Life in the Trees.* A look up at monkeys and other things that swing amid the leafy bower. The hammering of thumb against fingers, the snap of nail on nail. This is the talent that separates us from the toads. To be repeated on Tuesday at 10 p.m. on Channel 44.
8:00 (4) Love Is Forever (movie). Michael Landon and Priscilla Presley star in a new made-for-TV love story.
9:00 (2) Masterpiece Theatre: *Private Schulz,* part one. Michael Elphick and Ian Richardson star in the story of off-the-wall Nazi SS-guy Schulz, who devised a plan to muddle the British economy by flooding that island nation with funny five-pound notes. To be repeated on Thursday at 10 p.m. on Channel 44, and on Friday at 9 p.m.
9:00 (5) The Sting (movie). Dare we admit that we fell asleep during this the first time we saw it? But we had it sussed before we nodded off. Newman and Redford star in the 1973 con-man classic that deserves less praise than it gets. Worthwhile anyway if you haven't seen it.
10:00 (38) Ask the Manager. More Q&A about TV, and an excellent opportunity to pick up our serialized novel *A Curious Tale of Old Plaster,* chapter two, "A Drossy Encounter." *Though I was much fatigued from my experience of the previous night, I could not help but notice the stranger's peculiar manner of speech, and, of course, did not fail to make the obvious supposition that this was the very man of whom Dr. M _____ had spoken. "Are you called Stymie?" I asked in amazement. "Yessss," he answered. "I have for many yearsss been called by that name. How isss it that you sssseem to know me, sssincssse ssssurely we have not before met?" "The doctor whom you seek, and who occupies a manse not far from here has just last evening spoken to me of you. Unfortunately quite extraordinary circumstances involving one known as Z _____ prevented my recent host from completing his tale. As a consequence, I fear you have no part in my story." "But," protested Stymie, "I have come with remarkable coincssssidencssse bearing newsss of dear old Batty'ssss sssssecret fortune and . . ." "My apologies," I interrupted, and continued my progress down the road, leaving the sputtering wretch standing alone and rejected . . . .* To be continued.

The Victor: downhill since he did Samson for De Mille in '49. Catch him as Demetrius, Saturday at midnight.

11:30 (2) Beware the DeCordova: *RaRa: A Haitian Easter Festival.* A study of Good Friday in the Caribbean, including footage shot at voodoo ceremonies.

MONDAY

8:00 (2) Live from Lincoln Center. Luciano Pavarotti and the New York Philharmonic under Zubin Mehta perform Verdi's greatest hits, plus the Pilgrim's Chorus from *Tannhäuser* and the final scene of Donizetti's *Lucia di Lammermoor.* Simulcast on WGBH-FM (89.7, not 90).
8:00 (56) What's New Pussycat? (movie). Confused and irritating 1965 Woody Allen script starring Peters Sellers and O'Toole. Womanizer consults an unstable shrink. Allen appears, his first time on screen.
9:00 (5) Star Search. Some sort of talent contest featuring John Schneider, Johnny Mathis, the Oak Ridge Boys, George Carlin, the Fame Dancers, David Hasselhoff, and Lindsay Wagner.
9:00 (7) Basketball. The NCAA championship.
11:30 (56) Saturday Night Live. Michael Palin hosts.

TUESDAY

2:00 (38) Baseball. The Sox vs. the Toronto Blue Jays. The real thing. Must be spring.
7:30 (4) Basketball. The Celtics vs. the Atlanta Hawks.
8:00 (2) Nova: *Still Waters.* After all these years. A year-long examination of a Central Massachusetts beaver pond. To be repeated on Wednesday at 10 p.m. on Channel 44.
9:00 (2) American Playhouse: *Until She Talks.* Pamela Reed stars in a drama about a woman persistently hassled by FBI guys seeking information about friends of hers suspected of a bombing.
9:00 (7) The Return of the Man from UNCLE (movie). Robert Vaughn and David McCallum relive those glorious days of silly espionage in this update of the '60s series. Same laundry? Same THRUSH? Anyone remember what THRUSH stood for? We don't.
10:00 (44) Life on Earth: *Life in the Trees.* Repeated from Sunday at 8 p.m.
11:30 (56) Saturday Night Live. Rick Nelson hosts.

WEDNESDAY

7:30 (4) Basketball. The Celtics vs. the New York Knicks.
7:30 (38) Hockey. Divisional semifinal playoff game.
8:00 (2) National Geographic Special: *Born of Fire.* The world, according to this show's expert testimony, is divided into 12 moving parts. As they slowly slide around the planet we short-term residents experience earthquakes and volcanic eruptions.
9:00 (2) The Giulini Concerts. Taped in Osaka in 1982, in celebration of that city's renaissance following its use as a location for the filming of *Calling All Monsters.* Carlo Maria Giulini and the Los Angeles Philharmonic do Beethoven's Fifth symphony.
10:00 (44) Nova: *Still Waters.* Repeated from Tuesday at 8 p.m.
11:30 (56) Saturday Night Live. Kate Jackson hosts.

THURSDAY

7:30 (38) Hockey. Another divisional semifinal playoff game.
8:00 (2) Mystery: *The Limbo Connection,* part three. The evidence points to Mark, but Annabelle trips over some saving grace. To be repeated on Friday at 10 p.m. on Channel 44.
8:00 (56) The Russians Are Coming, the Russians Are Coming (movie). Putting an end to that Cold War crap forever, Norman Jewison's 1966 comedy about the accidental invasion of New England stars Carl Reiner, Brian Keith, Jonathan Winters, Theodore Bikel, Paul Ford, and Eva Marie Saint. Cute, but with feeling.
9:00 (2) Enterprise: *West Meets East.* Over the economic/industrial rainbow, with four fact finders from National Semiconductor investigating the success of Japanese manufacturing.
10:00 (44) Masterpiece Theatre: *Private Schulz,* part one. Repeated from Sunday at 9 p.m.
11:30 (56) Saturday Night Live. Linda Ronstadt hosts, not Buck Henry.

FRIDAY

8:00 (7) Siskel and Ebert: If We Picked the Oscars. We'd have to listen to you whine at each other about them. The *At the Movies* critics give their choices for the best of the year.
8:00 (38) 9/30/'55 (movie). Richard Thomas stars in a drama centered on a small college town reacting to the death of James Dean.
8:00 (56) Cotton Comes to Harlem (movie). Godfrey Cambridge, Raymond St. Jacques, and Redd Foxx star in Ossie Davis's adaptation of Chester Himes's novel about two black cops and a back-to-Africa fraud. Controversial because it upsets liberals' nicest thoughts, but it's a comedy, and, really, it's okay to laugh.
9:00 (2) Masterpiece Theatre: *Private Schulz,* part one. Repeated from Sunday at 9 p.m.
9:00 (7) The Magic of David Copperfield, V. It's all a trick.
9:00 (44) Austin City Limits. Music from Loretta Lynn.
10:00 (44) Mystery: *The Limbo Connection,* part three. Repeated from Thursday at 8 p.m.
11:30 (56) Saturday Night Live. Steve Martin hosts Blondie.
12:30 a.m. (4) SCTV. The move was only temporary. They're back.
1:30 a.m. (5) Starhops (movie). Three nubile carhops struggle to make a drive-in restaurant a success.

Airwaves

by Julie White

SATURDAY

8:00 a.m. (WBUR) Weekend Edition. A feature on Michael "Poppa" Manteo, who has revived the Sicilian marionette tradition, an art form that dates back to the Middle Ages. Repeated on Sunday at 8 a.m.
1:00 (WCRB) Metropolitan Opera (live). Silvio Varviso conducts Wagner's *Die Walküre,* with Jones, Behrens, Dunn, Jung, Nentwig, and Tschammer.
4:00 (WGBH) Spider's Web. Frances Shrand narrates part one of Emily Babbitt's *Tuck Everlasting.*
7:00 (WBUR) The Art of Serge Koussevitzky. Features Koussevitzky conducting the BSO in performances dating from 1943 to 1949. Tonight: Rachmaninov's *Isle of the Dead,* Liadov's *The Enchanted Lake,* and Rimsky-Korsakov's *Russian Easter* Overture.
8:00 (WCRB and WGBH) BSO (live). A Vivaldi program: Vittorio Negri conducts *Domine ad adjuvandum me, Beatus vir,* the Introduction to *Dixit,* and *Dixit Dominus,* with Marshall, Carlson, Finnilae, Gilmore, and Roberts.
8:05 (WMRE) Hockey. The Bruins vs. the Quebec Nordiques.
9:30 (WERS) Live from the Willow Jazz Club (live). Featuring Trombone Madness.
10:00 (WGBH) Minnesota Orchestra. Erich Leinsdorf conducts Ravel's *Le tombeau de Couperin,* Roussel's Symphony No. 4, Brahms's Symphony No. 3, and three of Brahms's *Hungarian Dances* arranged by Dvořák.
10:00 (WMFO) Classical Variants. Features Messiaen's *Nativité du Seigneur,* a work by Partch, and a recording by classical Indian musician Vilayat Khan.
10:00 (WUNR) Interview. First in a series of programs looking at the influence of Interior Secretary James Watt and former EPA Director Anne Burford on the environments of Massachusetts and the country. Guests include Pat King of the Environmental Lobby of Massachusetts, Marsha Rockefeller of Massachusetts Audubon Society, and Priscilla Chapman of the Sierra Club.
1:00 a.m. (WDLW) Country Sessions. Jerry Lee Lewis, recorded live.
1:30 a.m. (WCOZ) Rock and Roll Tonight (live). Featuring Red Rider, Jeff Baxter, Sparks, and Michael Finnegan and the Right Band. Simulcast on Channel 5.
2:00 a.m. (WBUR) All Night Long. A rare LP by the late trumpeter Booker Little will be heard at 3:30 a.m. See *Fave waves.*

SUNDAY

7:00 a.m. to noon (WBCN) Boston Sunday Review. An Easter story from Brother Blue; a talk with psychologist Bernie Zilbergeld, author of *The Shrinking of America,* an exposé of therapy uses and abuses; an interview with Barbara Taylor Bradford, author of *A Woman of Substance* and *Voice of the Heart;* and a documentary look at a controversial new plan to provide medical services for Massachusetts welfare recipients.
8:00 a.m. (WHTT) Sunday Encounter. Paul Lehrman of Class Acts (and a *Phoenix* contributor) talks about his musicians' collaborative and how Boston's classical musicians find work; there's a discussion of divorce; and the Boston Celtics' chiropractor talks about how to care for a bad back. Also, a look at the new car-inspection system, and tips on how to recognize the "revolutionary" new artificial sweetener coming on the market this month.
12:05 (WCRB) Sunday Forum. "The Rebels' View," with Arnoldo Ramos of El Salvador's Democratic Revolutionary Front (FDR); and a discussion of peace in the Middle East with General Mattityahu Peled of the Department of Arab Studies at the University of Tel Aviv.
1:00 (WGBH) Ford Hall Forum. Human-rights activist Jesse Jackson speaks on "Education: Foundation for Democracy."
1:00 (WMBR) Musically Speaking. A celebration of Billie Holiday's birthday through her life and music.
2:00 (WCRB) Passover Special. "To Freedom." A Passover celebration written and narrated by Cantor Samuel Rosenbaum and featuring the Rochester Singers directed by Samuel Adler.
3:00 (WERS) Live at Passim. Tony Bird and Stephen Bracciotti.
4:00 (WBRS) The Black Star Liner. Features artist profiles, interviews, and a historical exploration of reggae and Jamaican culture. Today, an interview with and a profile of Jimmy Cliff.
4:00 (WGBH) Spider's Web. Frances Shrand narrates part two of Emily Babbitt's *Tuck Everlasting.*
4:30 (WGBH) Kindred Spirits. A conversation with Viktor Frankl, a Jewish psychiatrist who was imprisoned in a Nazi concentration camp.
6:00 (WBUR) The Empire Strikes Back. "New Allies, New Enemies." In episode seven, Han Solo and Princess Leia seek the protection of Han's old friend, the dashing Lando Calrissian. Repeated at 7:30 on WGBH.
7:05 (WMRE) Hockey. The Bruins vs. the Montreal Canadiens.
7:30 (WGBH) The Empire Strikes Back. See the WBUR listing at 6 p.m.
8:00 (WHRB) Sunday Night at the Opera. Jascha Horenstein conducts the Danish Radio Symphony Orchestra in Nielsen's *Saul and David,* with Christoff, Young, Söderström, and Fischer. See *Fave waves.*
8:30 (WCRB) Sunday Opera House. Joel Thomé conducts the Orchestra of Our Time in Virgil Thomson's *Four Saints in Three Acts,* with Dale, Quivar, Allen, Brown, Thompson, and Matthew.
9:00 (WAAF) Concert Special. Stevie Nicks, recorded live in Los Angeles.
9:00 (WCOZ) Off the Record. Sammy Hagar.
9:30 (WERS) Metrowave (live). Christmas.
10:30 (WROR) Black Issues. Larry Brown of the Department of Health, Policy, and Management talks about the impact of Reagan's budget on community health.
11:00 (WAAF) Bay State Rock. The New Models.
Midnight (WROR) Mass Communications. Markly Wilson, US manager for the Barbados Board of Tourism, and Denise Hope, deputy chairperson of the same organization, talk about Barbados as a Third World country, and how they're trying to make their country attractive to US tourism business.

MONDAY

11:00 a.m. (WGBH) Live Performance Series (live). A talk with Vittorio Negri.
6:00 (WBUR) The Empire Strikes Back. "Dark Lord's Fury." In episode eight, Lando Calrissian betrays his guest while Luke, sensing danger, rushes to Cloud City — and a deadly trap. Repeated on Friday at 4:30 p.m. on WGBH.
6:30 (WMBR) Rainbow Tales. A selection of American Indian stories, including "How the Native American Got Fire," told by David Blocker. Note the change in time and day.
7:30 (WGBH) Reading Aloud. This reading of Carl Sandburg's *Remembrance Rock* continues weekday evenings through April 19. The end is in sight.
8:00 (WGBH) Great Performances. Zubin Mehta conducts the New York Philharmonic in a selection of arias, orchestral pieces, and choruses from various operas; Luciano Pavarotti is featured. Simulcast on Channel 2.
8:00 (WHRB) Great Historical Pianists. Leopold Godowski plays "Clair de lune," from Debussy's *Suite Bergamasque,* his own arrangement of "Morgengrüss" from Schubert's *Die schöne Müllerin,* Liszt's paraphrase of Verdi's *Rigoletto,* and Chopin's *Berceuse* and Piano Sonata No. 2.
9:00 (WCRB) San Francisco Symphony. Dennis Russell Davies conducts Wuorinen's Two-Part Symphony and Bartók's *Duke Bluebeard's Castle,* with soprano Katalin Kasza and bass-baritone Wolfgang Schöne.
9:00 (WHRB) Concert Special. Erkki Pohjola conducts the Tapiola Choir of Finland in music of Bach, Kodály, Bartók, Rautavaara, Sibelius, Sallinen, and others. See *Fave waves.*
2:00 a.m. (WBUR) All Night Long. A rare LP featuring the late bassist Scott LaFaro will be heard.

TUESDAY

11:00 a.m. (WGBH) Live Performance Series (live). A conversation with Donald Gramm.
2:00 (WGBH) MusicAmerica (live). A performance by harmonica player Mike Turk.
8:00 (WCRB) Concert Hour. Erich Leinsdorf conducts the BSO in Prokofiev's *Lieutenant Kijé* Suite, from July 1, 1967; and Aaron Copland conducts his own *Appalachian Spring,* from July 21, 1974.
9:00 (WCRB) Chicago Symphony. A Mozart program: James Levine conducts the Piano Concerto No. 20, with Alfred Brendel, and the Mass in C Minor (*Great*), with Martin, Troyanos, Creech, and Cheek.
2:00 a.m. (WBUR) All Night Long. All born on this date: Gerry Mulligan, Charlie Rouse, Bill Hardman, Randy Weston, and André Previn.

WEDNESDAY

11:00 a.m. (WGBH) Live Performance Series (live). A talk with John Cage.
6:30 (WGBH) Chamberworks. The Fitzwilliam String Quartet performs Beethoven's String Quartet No. 15 and Dvořák's Quartettsatz (fragment).
8:00 (WCRB) Concert Hour. Erich Leinsdorf conducts the BSO in Rachmaninov's *Rhapsody on a Theme of Paganini,* with pianist Artur Rubinstein, from April 19, 1964; and Seiji Ozawa conducts the BSO in Debussy's *La mer,* from November 2, 1973.
8:00 (WHRB) Twentieth Century Fugue. A Dupré program: the composer performs Three Preludes and Fugue Opus 36, Prelude and Fugue in G Minor Opus 7, and the Chorale and Fugue.
8:30 (WMFO) On the Town (live). Folk and pop with Wheatstone Bridge.
9:00 (WCRB) Cleveland Orchestra. Christoph von Dohnányi conducts Beethoven's *Leonore* Overture, Schoenberg's Six Songs Opus 8, with soprano Anja Silja, Beethoven's Symphony No. 8, and Richard Strauss's *Till Eulenspiegel.*
Midnight (WCOZ) BBC Rock Hour. Jon Butcher Axis.
2:00 a.m. (WBUR) All Night Long. Lots of songs by Billie Holiday.

THURSDAY

4:00 (WMBR) Changes. Featuring the jazz of Victor Feldman and drummer Pete LaRoca.
8:00 (WHRB) Romantic Lied. Features excerpts from Hugo Wolf's *Italienisches Liederbuch* and the *Michelangelo-Lieder,* with Borg and Werba.
9:00 (WCRB) New York Philharmonic. Zubin Mehta conducts Stravinsky's *Monumentum pro Gesualdo,* Mozart's Piano Concerto No. 27, with Rudolf Serkin, and Stravinsky's *Le sacre du printemps.*
9:00 (WHRB) Evening Concert. Thomas Beecham conducts the Royal Philharmonic in Atterberg's Symphony No. 6; Alceo Galliera conducts the Philharmonia Orchestra in Grieg's Piano Concerto, with Dinu Lipatti; and Serge Koussevitzky conducts the BSO in Sibelius's Symphony No. 2. See *Fave waves.*
2:00 a.m. (WBUR) All Night Long. The songs of composer E.Y. "Yip" Harburg.

FRIDAY

2:00 (WGBH) BSO (live). Seiji Ozawa conducts Mozart's Symphony No. 31 (*Paris*), "Come scoglio" from Mozart's *Così fan tutte,* with soprano Hildegard Behrens, Richard Strauss's *Metamorphosen,* and the final scene from Strauss's *Salome.*
4:30 (WGBH) The Empire Strikes Back. Repeated from Monday at 6:30 p.m. on WBUR.
8:00 (WCRB) Concert Hour. Seiji Ozawa conducts the BSO in Beethoven's Violin Concerto, with Joseph Silverstein. Taped August 15, 1980.
9:00 (WCRB) BSO. Kurt Masur conducts Bartók's Divertimento for Strings, Brittemn's *Les Illuminations,* with tenor Vinson Cole, and Haydn's Symphony No. 102.
10:00 (WGBH) Los Angeles Philharmonic. Michael Tilson Thomas conducts Beethoven's *Leonore* Overture No. 3 and Piano Concerto No. 3, with Radu Lupu, and Sibelius's Symphony No. 6 and *Lemminkäinen's Return.*
11:00 (WHRB) Music of Spain. Ernest Ansermet conducts the Orchestre de la Suisse Romande in Albéniz's *Iberia.*

* * *

Fave waves. In case you hadn't noticed, US and Scandinavian governments and artistic groups have organized to present a year-long cultural program to promote exposure to and understanding of Scandinavian culture. So WHRB has organized its own "Scandinavian Week," celebrating two centuries of Scandinavian music and featuring Scandinavian performers. In addition to concerts noted here, the Monday through Friday 10 a.m. to 2 p.m. *Midday Concert* and the 9 to 11 p.m. *Evening Concert* will feature pieces written by and/or performed by Scandinavians. Skol!

An update on one of Boston's most entertaining and edifying jazz programs: James Isaacs's *All Night Long,* which is featured on WBUR, is now even more accessible, since it can be heard every morning (except in the wee small hours on Monday) starting at 2 a.m. instead of 3 a.m.

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WDLW 1336 AM	**WROR 98.5 FM**
WERS 88.9 FM	**WUNR 1600 AM**

9 days a week

edited by Andy Gaus

SATURDAY 2

The Harcus Krakow Gallery, late of 7 Newbury Street, has not died — rather, it's emulated the amoeba, becoming separate Harcus and Krakow Galleries. The **Barbara Krakow Gallery** warms its new house on the fifth floor of 10 Newbury Street this afternoon from 1 to 5:30 p.m., showing works by Victoria Faust, Scott Hadfield, Joel Janowitz, Michael Mazur, Todd McKie, and Flora Natapoff in media ranging from oil on canvas to enamel on plywood. Call 262-4490.

Two different wings of swing — the kosher clog stomping of the **Klezmer Conservatory Band** and the clarinets-high-over-Birdland sound from the American '30s and '40s as reincarnated by **Billy Novick and Guy Van Duser** — make up tonight's double bill at 8 at Sanders Theater (Kirkland and Quincy Streets in Cambridge, near Harvard Square), courtesy of Modern Productions. Tickets are $8; call 227-6029.

Saturday the 2nd: the Klezmer Conservatory Band

SUNDAY 3

Australia has given us some popular live-action movies in the last few years, but would you believe there are also directors down under who've been tinkering with . . . feature-length animated musicals? Alexander Stitt's ***Grendel Grendel Grendel*** is a charmingly imaginative take-off on *Beowulf* that's both silly enough for kids and smart enough for adults. It's receiving its Boston première tonight at the Coolidge Corner Moviehouse, on a double bill with Bruno Bozzetto's wonderful *Allegro non troppo*. Call 734-2500 for times and ticket information.

Winter is officially over with the reopening of the **Community Boathouse** on the Esplanade, between the Hatch Shell and Longfellow Bridge. Membership for a summer of sailing on the Charles is $100; today's open house, from 9 a.m. to sunset, is free, call 523-1038.

Saturday the 2nd: just Krakow

Wednesday: Rory Block

MONDAY 4

They should always explain modern music before they perform it; by and large, it's not stuff you can just *listen* to. Accordingly, composer **Yehudi Wyner** will lecture at 5:30 p.m. at Sanders Theater to prepare the audience for **Collage**'s 8:30 p.m. concert of works by Wyner and Marc Antonio Consoli, which Gunther Schuller will conduct. The lecture is $3, the concert is $6; call 437-0231.

Monday: but first, a word of explanation.

TUESDAY 5

Journalist I.F. Stone is speaking tonight and Thursday and April 14 at 8 p.m. at the Kennedy School of Government (79 JFK Street, Cambridge) on "The Trial of Socrates." Gosh all hemlock, that sounds interesting, and it's free. (Stone will also speak to the Ford Hall forum on Sunday the 10th; see "Talks" listings.)

"The Joy and the Madness of Book Illustrating" will be illustrated tonight at 8 at Boston Public Library by Barry Moser, who has been so joyful and so mad as to illustrate editions of the *Divine Comedy*, the *Aeneid*, and *Alice in Wonderland*. This free talk is co-sponsored by Wenniger Graphics; call 536-5400, extension 216.

WEDNESDAY 6

Tonight the Tam (1648 Beacon Street in Brookline), which specializes in presenting large bands on a stage of virtually no surface area whatever, is host to the **Widespread Jazz Orchestra**. Widespread critical acclaim has come from *Newsweek*, the Washington *Post*, and the *New York Times*. Call 277-0982.

Today is the first day of **"Eventworks,"** (which is sponsored by the Massachusetts College of Arts' Studio for Interrelated Media), a four-week festival during which all media and genres shall exist in Dionysiac cohabitation. The opening event, to be viewed from 6 to 8 p.m. in the College's Overland Gallery, 26 Overland Street, is called "TV House," a prefabricated living space entirely constructed around the TV set (how is that different from the usual arrangement?). Admission is free; call 731-2040 for information about this and other intermediary events.

We're not familiar with the work of **Queen Ida & the Bon Temps Zydeco Band** (they won a Grammy recently — though that award often signifies undue good manners in fringe styles like zydeco), but accordionist Queen Ida is sure to provide a rare woman's perspective on a salty, boastful, and male-dominated R&B enclave (and how polite can an out-and-out party style like zydeco get?). The bonus on this bill is singer/songwriter/guitarist **Rory Block,** who has been feeling her oats of late in blues, folk, and pop-rock songs. A good night for female performers at Jonathan Swift's, 30 JFK (né Boylston) Street in Cambridge, 661-9887. Shows at 9 and 11 p.m.

Thursday: Marie-Christine Mouis and Donn Edwards

THURSDAY 7

Tonight the Boston Ballet opens 20 performances of what many people think of as *the* ballet, Tchaikovsky's ***Swan Lake,*** with choreography by Violette Verdy and Bruce Wells and sets and costumes by Julia Trevelyan Oman. All performances will be at the Colonial (the Met Center's still sick). Tickets are $10 to $24; call 542-3945.

FRIDAY 8

Tonight you can see a dance concert in every sense of the word, a collaboration between the **Concert Dance Company** of Boston and **Boston Musica Viva**. Dances by Kathryn Posin and Annabelle Gamson will be danced to music by Steve Reich, Stravinsky, and Schoenberg/Webern. All without the use of tape recorders, imagine! Tickets are $10, students and seniors $5; call 536-2412.

It was funny, flashy, and faster than a speeding bullet. We're talking about screwball comedy, the rapid-fire brand of hilarity that flourished during the '30s, and which Off the Wall is celebrating this month with a three-part festival. The series includes the classic Carole Lombard farce *Nothing Sacred* and two — count 'em — programs of rarely seen shorts, the first of which opens tonight. ***Screwball! The Funniest Comedy Shorts of the 1930s*** showcases the talents of George Burns and Gracie Allen ("Let's Dance"), W.C. Fields (an uncensored version of his notorious "The Dentist"), Imogene Coca ("The Bashful Ballerina"), and even those proverbial knuckleheads the Three Stooges ("A-Plumbing We Will Go"). Shows are at 7:30 and 9:45 p.m., with a 3:45 matinee on weekends. Call 354-5678.

Robin Lane and the Chartbusters' debut on Warner Bros. is available as a cheap cutout all over Boston. If you don't own a copy already, pick it up and listen to the first side. Then can you claim not to be curious about the frontwoman's new band, **Robin Lane and Shake**, which is appearing tonight at the Channel? Didn't think so. Shows start after 10 p.m. at 25 Necco Street, Boston.

Works of Hungarian composers Kodály, Bartók, Dohnányi, and Kovács will be performed *molto con paprika* tonight at 8 p.m. at the First and Second Church (66 Marlborough Street) by violinist Carol Lieberman, cellist Ronald Feldman, and pianist Lois Shapiro. Admission is $4, students and seniors $2.

SATURDAY 9

Wendy Kessleman's ***Maggie Magalita,*** the story of a Hispanic immigrant girl and a gap among three generations, was commissioned by the Kennedy Center in Washington. You can see it this afternoon at 2, at 69 Brimmer Street in the Back Bay, as performed by Emerson Stage (of Emerson College). Admission is $2; call 262-2010, extension 360.

SUNDAY 10

One of the little places where folk music chances to nestle is the Barton Square Playhouse, at Barton Square in Salem, which offers acoustic concerts Sunday evenings at 7:30. Tonight's attraction is **Magical Strings,** traditional Celtic music for Celtic harps, hammered dulcimers, pennywhistles, and field organs, whatever those are. Tickets are $4; call 744-4844.

Owen Gleiberman and Milo Miles helped prepare this week's column.

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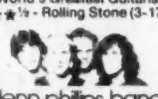
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Art listings

From "Sailing Vessels 1855-1910," at the Rose Gallery

GALLERIES

ALPHA GALLERY (536-4465), 121 Newbury St., Boston. Tues.-Sat. 10-5:30. Through Apr. 27: works by Gyorgy Kepes.

BAAK GALLERY (354-0407), 59 Church St., Camb. Mon.-Sat. 10-6, Thurs. till 8 p.m. Through Apr. 6: paintings on paper and canvas by Zarko Stefancic.

BARBARA KRAKOW GALLERY (262-4490), 10 Newbury St., 5th floor, Boston. Tues.-Sat. 10-5:30. Through May 4: new works by Victoria Faust, Scott Hadfield, Joel Janowitz, Michael Mazur, Todd McKie, and Flora Natapoff. Reception Apr. 1, 1-5:30 p.m.

THE BASEMENT (868-1570), 35 Kingston St., Boston. Wed.-Fri. 4-7, Sat., Sun. noon-5 p.m. Apr. 9-24: "Interiors/Exteriors." Reception Apr. 8, 6-9 p.m.

BOSTON CENTER FOR THE ARTS, Mills Gallery (426-7700), 551 Tremont St., Boston. Tues.-Sat. noon-4 p.m. Through Apr. 16: erotic expressions of 27 New England artists.

BOSTON CITY HALL GALLERIES, Govt. Center. Mon.-Fri. 10-5. Through Apr. 29: sculpture from the Mass. College of Art, paintings by Cindy Cagan.

BOSTON PUBLIC LIBRARY (536-5400, ext. 216), Copley Square. Mon. 1-5, Tues.-Fri. 9-5. Through May 31: "Salute to Kyoto," Through Apr. 28: "Benjamin Franklin, Printer." Apr. 4-May 31: "The Artist and the Book." Apr. 7-May 7: "Berlin in Search of the Future."

BOSTON VISUAL ARTISTS UNION (227-3076), 77 North Washington St., Boston. Tues.-Fri. 11-6, Wed. 11-8, Sat. 11-4. Through Apr. 8: "Carnevale, the Circus," works by 12 artists.

BROMFIELD GALLERY (426-8270), 348 Congress St., Boston. Tues.-Sat. 11-5. Through Apr. 30: Wendy T. Stocker, architectural constructions.

BY DESIGN (497-2028), 273 Concord Ave., Camb. Tues. and Thurs. 6-9 p.m., Sat. noon-5 p.m. Through Apr. 30: functional sculpture in clay by Lois Hirshberg and Don Williams. Reception Apr. 2, 3-6 p.m.

CAGE (437-9015), 557 Tremont St., South End, Boston. Thurs.-Sat. noon-6 p.m. Through Apr. 10: recent works by Marlis Hörmann.

CAMBRIDGE ART ASSOCIATION (876-0246), 25R Lowell St., Camb. Tues.-Sat. 11-5. Through Apr. 20: juried show of collage, constructions, and works in clay.

CLARK GALLERY (259-8303), Lincoln Rd., PO Box 339, Lincoln Sta., Lincoln. Tues.-Sat. 10-5. Apr. 5-30: sculpture by Joyce McDaniel, relief sculpture by Gregg LeFevre. Reception Apr. 9, 4-6 p.m.

COPLEY SOCIETY (536-5049), 158 Newbury St., Boston. Tues.-Sat. 10:30-6:30, Sun. 1-4 p.m. Through Apr. 16: "Le grand vernissage," a showing of members' works.

CUTLER/STAVARIDIS GALLERY (482-4151), 354 Congress St., Boston. Tues.-Fri. 10-5, Sat. noon-5 p.m. Through Apr. 23: Expressionistic oil paintings by Dan Gorini. Reception Apr. 2, 3-5 p.m.

DAVID BERNSTEIN GALLERY (267-3779), 36 Newbury St., Boston. Tues.-Sat. 10-5:30. Through Apr.: recent works by Steve Tobin.

EDNA STEBBINS GALLERY, First Church in Cambridge, 0 Church St., Harvard Sq. Mon.-Sat. 11-6. Apr. 12-May 3: prints and paintings by Jane Chermayeff. Reception Apr. 10, 11:30 a.m.-2 p.m.

FRAMEWORKS (868-6798), 1967 Mass. Ave., Camb. Mon.-Sat. 10-6. Tues.-Thurs. till 9 p.m. Through Apr. 28: shaped paintings by Rob Wilstein, works on paper by Catherine Ellis.

FRIENDS GALLERY (547-1267), 363 Huron Ave., Camb. Tues.-Sat. 10:30-4:30, Thurs. noon-6 p.m. Apr. 5-May 28: rugs by Penelope Freeman Jerabek, furniture by Jay Peters.

GALLERY NAGA (267-9060), 67 Newbury St., Boston. Tues.-Sat. 10-5. Through Apr. 23: Susan Zeeman Rogers's "Performance on Paper." Reception Apr. 2, 7-10 p.m.

GALLERY ON THE GREEN (861-6044), 1837 Mass. Ave., Lexington. Mon.-Sat. 10-5, Sun. 1-5 p.m. Through Apr. 23: "Chenango," acrylic landscapes on canvas by Henry Drexler.

HELEN SHLIEN GALLERY (482-9866), 354 Congress St., Boston. Tues.-Sat. noon-5 p.m. Apr. 9-30: Realist paintings by Harry Bartnick, large-scale constructions by Daniel Devine, painted wood figurative sculpture by Jessica Straus.

IMPRESSIONS (262-0783), 275 Dartmouth St., Boston. Tues.-Fri. 10-5:30, Sat. 11-5. Apr. 6-30: new work by Christina Bertoni & Miklos Pogany. Reception Apr. 9, 3-5 p.m.

KINGSTON GALLERY (423-4113), 129 Kingston St., Boston. Wed-Sun. 11-6. Through Apr. 17: Jeff Moy's "Walk-a-way." Reception Apr. 2, 6-9 p.m.

MOBILIA (876-2109), 348 Huron Ave., Camb. Tues.-Sat. 10:30-6. Through Apr. 23: wall constructions by Shelia Perez. Apr. 9-May 7: crochet hats by Irene Reed.

MODES (965-4244), 10 Langley Place, Newton Centre, Newton. Mon.-Fri. 10-6, Sat. 9-1. Through May 8: Andy Warhol: "Ten Portraits of Jews of the Twentieth Century."

OFF THE WALL (547-5255), 15 Pearl St., Camb. Mon.-Fri. 11-5. Apr. 6-May 4: Realist and abstract landscapes by Nancy Goodwin.

PIANOCRAFT GALLERY, 791 Tremont St., Boston. Thurs.-Sat. 4-7 p.m. Through Apr. 17: paintings and photographs by Dana Medina and Stephen Jennings.

PROJECT ARTS CENTER (491-0187), 141 Huron Ave., Camb. Mon.-Fri. 10-5, Sat. 1-5 p.m. Apr. 4-Apr. 22: fantasy paintings by Joe Barbieri. Reception Apr. 4, 6-9 p.m.

PUCKER/SAFRAI (267-9473), 171 Newbury St., Boston. Mon.-Sat. 10-5:30. Through Apr.: drawings by Michael Jacques, drypoints by Mordecai Moreh.

ROLLY-MICHAUX (536-9898), 290 Dartmouth St., Boston. Tues.-Sat. 10:30-5:30. Through May 4: lithographs and etchings by Picasso, Chagall, Matisse, Calder, and others, works by Henry Moore.

SOCIETY OF ARTS AND CRAFTS (266-1810), 175 Newbury St., Boston. Mon.- Fri. 10-5:30, Sat. 10-5. Through Apr. 30: low-fired salt and raku vessels by Chris Richard, paper weavings by Carol Hartsock.

STUX GALLERY (267-7300), 36 Newbury St., Boston. Tues.-Sat. 10-5:30. Through Apr. 30: new paintings by Gerry Bergstein. Reception Apr. 2, 2-5:30 p.m.

THOMAS SEGAL GALLERY (266-3500), 73 Newbury St., Boston. Tues.-Sat. 10-5:30. Through Apr. 6: recent work by Jud Fine, early paintings by Wolf Kahn, works on paper by Elizabeth Rosenblum.

VAN BUREN/BRAZELTON/CUTTING GALLERY (354-0304), 290 Concord Ave., Camb. Wed.-Sat. 10-5, Sun. 2-5 p.m., Thurs. till 8 p.m. Through Apr. 17: pictures of the Inca heartland by Martin Chambi and Edward Ranney.

VISCONTI GALLERY (236-4927), 125 Newbury St., Boston. Tues.-Sat. 10-5:30. Through Apr. 29: Mersad Berber, "Works in Mixed Media."

WENNIGER GRAPHICS (536-4688), 174 Newbury St., Boston. Mon.-Sat. Mon.-Sat. 10-5:30, Sun. 1-4 p.m. Through Apr. 30: "The Artist and the Book," book illustrations by seven artists.

WESTMINSTER GALLERY (266-6704), 132A Newbury St., Boston. Tues.-Sat. 11-6. Apr. 5- 23: "Cecil Jordan: Rare Woods," exhibition of small boxes and bowls.

MUSEUMS

CHINA TRADE MUSEUM (695-1815), 215 Adams St., Milton. Tues.-Sun. 1-4 p.m. Admission $3, seniors and students $1.50. Through May 8: woven and embroidered textiles from 18th- and 19th-century China.

DANFORTH MUSEUM (620-0050), 123 Union Ave., Framingham. Wed.-Fri. noon-4:30 p.m., Sat. and Sun. 1-4:30 p.m. Admission free. Through Apr. 24: "Abstract Art in New England," "Second Sight," installation by Jeffrey Schiff.

DECORDOVA MUSEUM (259-8355), Sandy Pond Rd., Lincoln. Tues.-Fri. 10-5, Sat. noon-5, Sun. 1:30-5. Admission $1.50, children and seniors 50¢. Through May 1: photography, drawings, and video vignettes by William Wegman.

ESSEX INSTITUTE (744-3390), 132 Essex St., Salem. Mon-Sat. 9-6, Sun. and holidays 1-6 p.m. Call for admission fees. Through May 30: "Furniture in Traditional Style" by students at North Bennet St. School, Boston.

INSTITUTE OF CONTEMPORARY ART (266-5152), 955 Boylston St., Boston. Tues., Thurs., and Fri. 11-7, Wed. 11-8, Sat. and Sun. 11-6. Admission $2, students and seniors $1, children 50¢.; free Wed. Drop-in workshops Saturdays at 2 p.m.; free with gallery admission. Through Apr. 3: "Computer: Point," computerized artwork by Tom Eatherton. Through May 1: "Breath," pastels, charcoals, and steel and blown-glass sculptures relating to Frederick Morgan's translations of Mallarmé, "Sudden Difficulties," performance installation by Peter Sellars and Elaine Spatz-Rabinowitz. Through Apr. 17: "New Soap," recent video tapes by various artists.

JOHN F. KENNEDY LIBRARY (929-4539), Columbia Point, Dorchester. Daily 9-5. Admission $1.50. JFK photographs, audio-visual presentations, and memorabilia, including his rocking chair. Apr. 9, 1-5 p.m.: festival of Chinese arts, with choral music, dance performance, brush painting, and kite-making; free with museum admission.

MUSEUM OF FINE ARTS (267-9300), Boston. Tues.-Sun. 10-5, Wed. till 10; West Wing only: Thurs. and Fri. till 10. Admission $3.50 when entire museum is open; $2.50 when West Wing only is open; under 16 free; $2.50 for the elderly; free on Sat. 10-noon. Through Apr. 3: drawings from NYC's Museum of Modern Art. Through May 15: "Street Portrait," photographs of Helen Levitt.

MUSEUM OF OUR NATIONAL HERITAGE (861-6550), 33 Marrett Rd., Lexington. Mon.-Sat. 10-5, Sun. noon-5:30 p.m. Through 1983: "The Communal Societies of Ephrata and Economy, PA." Through Aug. 28: First Lady gowns. Through Oct. 2: "A Look At Ourselves: Armenians Through The Camera's Eye."

MUSEUM OF SCIENCE (742-6088), Science Park, Boston. Tues.-Thurs. 9-4, Fri. 9 a.m.-10 p.m., Sat. 9-5, Sun. 10-5. Adults $4.50, students, seniors, and children $3. Free Wed. 1-4 p.m. except school vacation weeks. Current exhibits: cell biology, human evolution, Old North Church bells, model of Alexander Graham Bell's phone, eggs. In the planetarium (50¢ extra): "The Stars Tonight."

PEABODY MUSEUM OF SALEM (745-1876), East India Square, Salem. Mon.-Sat. 10-5, Sun. and holidays 1-5. Adults $2; students and seniors $1.50, under 16 $1. Currently: "Dogwatch and Liberty Days," "The Art of Science and Navigation," "Cultures in Contrast" (the photography of Edward S. Curtis), "Chinese Export Porcelain."

PHOTOGRAPHY

CLARENCE KENNEDY GALLERY (577-5177), 770 Main St., Camb. Tues.-Sat. 11:30-5:30. Through Apr. 8: annual employee exhibition.

MAGNUSON LEE GALLERY (262-5252), 8 Newbury St., Boston. Through Apr. 23: photographs of European formal gardens by Erica Lennard.

NEW ENGLAND SCHOOL OF PHOTOGRAPHY, Gallery One (437-1868), 537 Comm. Ave., Boston. Mon.-Fri. 9-5. Apr. 4-22: panoramic images of New England by Conrad P. Gees.

OFF THE WALL (354-5678), 15 Pearl St., Camb. Through Apr. 6: photographs of Geoffrey Aronson, urban black-and-white.

PRESCOTT STREET GALLERY (277-5523), 40 Prescott St., Brookline. Mon.-Fri. 10-5. Apr. 10-May 31: photographs by George Schaub and David Wade. Reception Apr. 10, 3-6 p.m.

PROJECT (491-0187), 141 Huron Ave., Camb. Mon.-Sat. 10-5. Through Apr. 22: large-format black-and-whites by Joan Albert. Reception Apr. 4, 6-9 p.m.

RHODE ISLAND SCHOOL OF DESIGN (401-331-3511), Providence, RI. Through May 8: "A Century of Black Photographers."

ROSE GALLERY (267-1758), 23 Miner St., Boston. Through Apr. 15: "Sailing Vessels 1855-1910."

ZIONIST HOUSE (267-3600), 17 Comm. Ave., Boston. Mon.-Fri. noon-4 p.m. Through Apr. 30: "Impressions of Israel" by Caroline Ross.

SCHOOLS AND UNIVERSITIES

ART INSTITUTE OF BOSTON (262-1223)
700 Beacon St., Boston. Mon.-Fri. 9-5, Mon.-Thurs. 6-7 p.m. Through Apr. 22: recent work by 8 contemporary printmakers.

BABSON COLLEGE (235-1200)
Gallery at Horn Library, Babson Park, Wellesley. Mon.-Fri. noon-2 p.m., Sun. 2-4 p.m. Through Apr. 5: collages and serigraphs by Maud Morgan.

BENTLEY COLLEGE (891-3424)
Student Center Gallery, Beaver and Forest Sts., Waltham. Mon.-Fri., 11 a.m.-2 p.m. and 5-7 p.m., Sat. and Sun. 1-4 p.m. Through Apr. 13: sculpture and wall murals by Dorrance James Hill.

BRANDEIS UNIVERSITY
Rose Museum (647-2403), Waltham. Tues.-Sun. 1-5 p.m. Through Apr. 24: Boston painters David Campbell, Dennis Congdon, Pat Coomey, Elsbeth Deser, Peter Rappoli, and Jeremy Foss.

CAMBRIDGE CENTER FOR ADULT EDUCATION (547-6789), 42 Brattle St., Camb. Mon.-Fri. 9-5. Through Apr. 17: AAMARP artists.

HARVARD UNIVERSITY
Center for Middle Eastern Studies, 1737 Cambridge St., Camb., 5th floor. Mon. Fri. 9-5. Apr. 4-May 27: photographs of "Israeli Village-Dwelling Arabs."
Fogg Museum (495-2387), 32 Quincy St., Camb. Mon.-Fri. 9-5, Sat. 10-5, Sun. 2-5 p.m. Donation $2. Through May 1: images of Krishna. Through Apr. 23: "From Van Gogh to Paladino: Modern Drawings from the Collection."
Graduate School of Design (495-4122), 48 Quincy St., Camb. Daily 9-5. Apr. 5-22: designs by Japanese architect Kazuo Shinohara.

MASS. COLLEGE OF ART (731-2340)
Overland Theater, 26 Overland St. Mon.-Fri. 9 a.m.-9 p.m. Apr. 7-9, noon-4 p.m.: video/sound installation by Linda Price and Laurie Peterson: "TV House."

MASS. INSTITUTE OF TECHNOLOGY
Hayden Gallery, 160 Memorial Drive, Camb. Mon-Fri. 10-4, Sat. and Sun. 1-5 p.m. Through Apr. 24: "Wakeby Day/Wakeby Night," monotypes by Michael Mazur. Through May 1: "Strange Stories," paintings on paper by Judith Linhares and Marilyn Holsing.
Margaret Compton Gallery, building 10, room 150. Through Apr. 1: "Math in 3-D," three-dimensional motorized sculptures by Morton C. Bradley Jr.
Creative Photography Laboratory (253-4424), 120 Mass. Ave., room W31-310, Camb. Mon.-Thurs. 9 a.m.-9 p.m., Fri. 9-4, Sat. 10-6, Sun. noon-8 p.m. Through Apr. 13: "Stereoptics," 3-D images in various formats.
MIT Museum, 265 Mass. Ave., Camb. Mon.-Fri. 9-5. Admission free. Through June: memorial exhibition of watercolors, drawings, etchings, and ship models by William A. Baker.

NEWTON ARTS CENTER (964-3424)
61 Washington Park, Newtonville. Mon.-Fri. 9-5. Through Apr. 10: works by Therese Bisceglia, Linda Elwood, Edori Fertig, Claudia Olds, Roberta Paul, and Dan Rice.

NORTHEASTERN UNIVERSITY
Dodge Library, 2nd floor, 360 Huntington Ave., Boston. Apr. 7-May 12: panoramic photography.

SIMMONS COLLEGE (738-2145)
300 The Fenway, Boston, 4th floor. Mon.-Fri. 10-4. Through Apr. 12: tissue collages by Dana Chandler.

TUFTS UNIVERSITY (628-5000)
Gallery Eleven, Cohen Arts Center, Talbot Ave., Medford. Mon.-Sat. 10-4 p.m., Wed. 6-8 p.m. Apr. 5-15: "Urban Environs," large-scale paintings by Alyson Schultz. Reception Apr. 4, 10 a.m.-4 p.m.

U. MASS./BOSTON
Harbor Art Gallery (287-1900), Harbor Campus, Morrissey Blvd., Dorchester. Mon.-Fri. 10-3. Through Apr. 8: exhibition of paintings by Dorchester Arts Council.
Park Square Gallery, 100 Arlington St., Boston. Mon.-Thurs. 11-7, Sun. 1-6 p.m. Apr. 6-13: artworks and artifacts by Friends of the Boston Harbor Islands.

Listings

To place a listing: bring it or send it to Listings, Boston Phoenix, 100 Mass. Ave., Boston 02115 by Monday before the Saturday when it should appear; each issue's listings run from that Saturday to Sunday of the following weekend. **We can't take any listings over the phone.** There is no charge, but your copy is subject to our revision and to space limitations. Include information on the time, date, place, and nature of your event, and how much it costs. (If it's free, specify "free" or "no charge.") **Without price information we can't print your listing.** Theater listings are separate; send them to Play by Play, c/o Alan Stern. Classes, courses, workshops, and seminars are not listed here: call Phoenix Classifieds at 267-1234 to take out an ad under "Instruction." We welcome photographs for possible inclusion, but can't be responsible for returning them.

NOTE: ABSOLUTE LISTINGS DEADLINE IS MONDAY AT 5 P.M.

AID

PHONE NUMBERS

EMERGENCIES

BOSTON POLICE: 911
BROOKLINE POLICE: 734-1212
CAMBRIDGE POLICE: 911
SOMERVILLE POLICE: 625-1212
STATE POLICE: 566-4500, 782-2335
BOSTON FIRE: 536-1500
BROOKLINE FIRE: 232-4646
CAMBRIDGE FIRE: 876-5800
SOMERVILLE FIRE: 623-1580

MEDICAL EMERGENCIES

BOSTON-BROOKLINE: call 911
POISON: Information Center, 232-2120
SUICIDE: Samaritans 247-0220
CAMBRIDGE AMBULANCE: 861-3400
METRO AMBULANCE: Boston 288-6700, South Shore 843-2600
CAMBRIDGE CITY HOSPITAL: 498-1000
CONTACT (244-4350,) counseling, befriending, crisis intervention and referral, 24 hours.
MASS. GENERAL HOSPITAL: 726-2000
MASS. EYE & EAR: 523-7900
BOSTON CITY HOSPITAL: 424-4075
BETH ISRAEL HOSPITAL: 735-3337
BRIGHAM AND WOMEN'S HOSPITAL: 732-5636
POISON AND INFORMATION CENTER: 232-2120
PROJECT PLACE HOTLINE: 267-9150, 24 hours
RAPE CRISIS CENTER, 24-hour hotline: 492-RAPE. Immediate and continuing support, medical and legal info, referrals.
RAPE CRISIS HOTLINE serving Greater Lynn and North Shore. Call 595-RAPE for immediate and continuing support, medical and legal information.
ST. ELIZABETH'S HOSPITAL: 782-7000

Because of space limitations, the rest of our **"Aid"** listings will appear once a month. Look for them in our April 26 issue.

CHILDREN

BOSTON YOUTH OPERA presents Peter Maxwell Davies's *Cinderella*, opera in two acts for children, Apr. 2 at 4:30 p.m. at Longy School of Music, 1 Follen St., Camb. Tickets $2; call 524-2235.
CABOT STREET CINEMA THEATER (927-3677), Beverly, presents Marco the Magi and Le Grand David Sundays at 3 and 8:15 p.m. Adults $5.50, under 12, $3.75.
CAMBRIDGE YWCA (491-6050), 7 Temple St., Central Sq., sponsors many kinds of get-togethers and activities for children; call for details.
CAPE ANN HISTORICAL COLLECTION Open House, Apr. 10, 3-5 p.m. at 27 Pleasant St., Gloucester, with sea chanteys, storytelling, and refreshments. Call 293-0455.
CHESS TOURNAMENT for elementary and junior high school pupils, Apr. 2 at Lincoln School, 333 Cross St., Malden. Registration: 8-9 a.m.; entry fee $4.
CHILDREN'S MUSEUM (426-8855), Museum Wharf, 300 Congress St., Boston. Tues.-Sun. 10-5, Fri. till 9 p.m. Adults $4; children and seniors, $3; Fri. 6-9 p.m. free; Tues.-Fri. 2-5 p.m. half price. Fri. night performances at 7 and 8 p.m. (tickets 75¢, museum admission free): Apr. 8: storyteller Laura Pershin.
DeCORDOVA MUSEUM (259-8355), Sandy Pond Rd., Lincoln, presents children's films Apr. 9 at 10:30 a.m.: "The Red Balloon" and "Rip Van Winkle."
DETOURS, excursions for kids 11-16, sponsored by the Children's Museum. Advance reservations required (426-6500, ext. 240). Each trip $4.
DRAGON DANCE THEATER of Worcester, VT presents Hans Christian Andersen's "What the Old Man Does Is Always Right" in song, puppetry, and mime, Apr. 2 at 11 a.m. and 1 p.m. at the New Ehrlich Theater, 539 Tremont St., Boston. Admission $2, families $5, at the door. Call 536-1734 for information.
DRUMLIN FARM (259-9807), sponsored by the Mass. Audubon Society, South Great Rd., Lincoln, offers outdoor and farming activities, Tues.-Sun. 9-5. Hayrides Sundays 1-3 p.m., 50¢ extra. Admission $3, under 15 $1.50. Apr. 10: "Early Sings of Spring."
FRANKLIN PARK ZOO (438-3662) is open daily, 10 a.m.-4:30 p.m. Admission free. Zebras, antelopes, camels, llamas, birds.
KING ARTHUR'S COURT PARTY will be held Apr. 10 at 3 p.m. at the Durgin Arts Center, University of Lowell, Lowell, with medieval music, costume, and pageantry. Tickets $2.50; call 459-0350.
MAGGIE MAGALITA, by Wendy Kessleman, will be presented by Emerson Stage Apr. 2 and Apr. 9 at 2 p.m. at 69 Brimmer St., Back Bay, Boston. Admission $2; call 262-2010, ext. 360, 11 a.m.-4 p.m.
MUSEUM OF FINE ARTS (267-9300, ext. 300), Boston, offers weekly "drop-in workshops" Wed., Thurs., and Fri. at 3:15 p.m.; museum admission. Apr. 6-8: Egyptian hieroglyphs.
NEW ENGLAND THATER GUILD FOR CHILDREN performs "The Emperor's New Clothes" and "The Ugly Duckling" by Hans Christian Andersen, Apr. 2 at 2 p.m. at the Newton Arts Center, 61 Washington Park, Newtonville. Tickets $2.50; call 964-3424.
NEWTON JUNIOR LIBRARY (552-7157), 126 Vernon St., Newton, presents free children's films Tues. at 2:30 p.m. Apr. 5: *The Bridge of Adam Rush.*
PEABODY MUSEUM OF SALEM offers an animal demonstration program Apr. 9 at 10:30 a.m. Admission $1.50 per child, free for accompanying adults.
PROJECT ARTS CENTER (491-0187), 141 Huron Ave., Camb., offers drop-in arts activities for kids 4-10 on Saturdays, 10-11:30 a.m.; $3.50 a session. No reservations necessary.
PUPPET SHOWPLACE (731-6400), 32 Station St., Brookline Village, presents puppet performances Sat. and Sun. at 1 and 3 p.m. Admission $2.50. Apr. 2 and 3: "Little Red Riding Hood," "Devil in the Pumpkin Patch," and "The Gingerbread Story." Grandparents admitted free Easter weekend. Apr. 9 and 10: Audrey Duck, Cat-A-Lion, and Timmy Wolf, with ventriloquist/puppeteer Susan Linn.
SOMERVILLE PUBLIC LIBRARY (623-5000), presents children's films Wednesdays at West Branch, 40 College Ave., Thursdays at East Branch, 115 Broadway, and Fridays at Central Library, 79 Highland Ave., all in Somerville. All films free. Movies for kids Apr. 6-8 at 3 p.m. at respective branches: *Rusty and the Falcon.*
STONE ZOO (438-3662), off Rte. 93, Stoneham. Daily 9 a.m.-4 p.m. Donation $1, seniors and children 50¢. Gorillas and orangutans, tigers, lions, and zebras. Free parking.
TRAILSIDE MUSEUM (333-0690), 1904 Canton Ave., Milton, offers nature activities for children. Admission $1, children 50¢. Mar. 26 and 27, 10 a.m.-4 p.m.: "Signs of Spring." Apr. 2 and 3, 10:30 a.m.: "Story Time." Apr. 2, 10 a.m.-4 p.m.: "Spring Baby Animals." Apr. 9 and 10, 10 a.m.-4 p.m.: "Plants of Early Americans."
WASHINGTON SQUARE FRAMING (232-7527), 691 Washington St., Brookline Village, exhibits winners of its Brookline children's art contest starting Apr. 10 at 1 p.m., with announcement of winners by Sidewalk Sam and free reception.
WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION offers "Lunch with Peter Rabbit," Apr. 2, 11 a.m.-1 p.m. at Women's Educational and Industrial Union, 356 Boylston St., Boston. Tickets $5; call 536-5651, ext. 67.
ZIONIST HOUSE (267-3600), 17 Comm. Ave., Boston 02116, sponsors an art and poetry contest for Greater Boston children up to age 14; deadline Apr. 28, 1983.

CLUBS

ANGIE'S (233-3834), Rte. 1, Saugus. No cover, proper dress. Thurs.-Sat. through Apr. 9: Lesly Winters & Friends.
THE ATRIUM (491-3745), 50 Church St., Camb. Music Wed.-Sat. Proper dress; no cover. Wed. and Thurs.: Semenya McCord Quartet. Fri. and Sat.: Jaime Baum Quartet. Mon. and Fri. happy hour, 5-8 p.m.: James Brough.
AVEROF (354-4500), 1924 Mass. Ave., Camb. Music and belly dancing nightly from 7:30 p.m. No dress code; no cover charge.
BELOW DECKS (267-8165), 745 Boylston St., Boston. Entertainment nightly from 9 p.m. No cover or minimum. Proper casual attire. Tuesdays: John and Marshall. Wednesdays: Gary Luciano & friends, comedy.
BLACKBURN TAVERN (263-9108), 2 Main St., Gloucester. Apr. 2: Natural Boogie. Apr. 6: Ron Leathers. Apr. 7: David Boyd. Apr. 8, happy hour: Great Rubber Band. Apr. 8 and 9: Jah Spirit.
BRADFORD HOTEL, 275 Tremont St.,Boston. Fridays and Saturdays: GeoRon Male Models Show.
BUNRATTY'S (254-9804), 186 Harvard St., Allston. Large dance floor and separate game room. Cover $1. Apr. 2: the Logistics.
CANTONE'S (338-7677), 69 Broad St., Boston. New wave.
CAPUCINO'S (527-2440), 1114 Beacon St., Newton. No cover or minimum. Wednesdays through Saturdays: Beth Sass, piano and vocals.
CASK AND FLAGON (536-4840), 62 Brookline

Continued on page 22

ED BURKE'S
Thurs., April 7
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Fri., April 8
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Sat., April 9
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Sat., April 9
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Kinvara Pub
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Sat., April 2
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Sun., April 3
TIT FOR TAT
Irish Session
Thurs., April 7
From Virginia
CLOUD VALLEY
Fri., April 8
SOUTHERN RAIL
Sat., April 9
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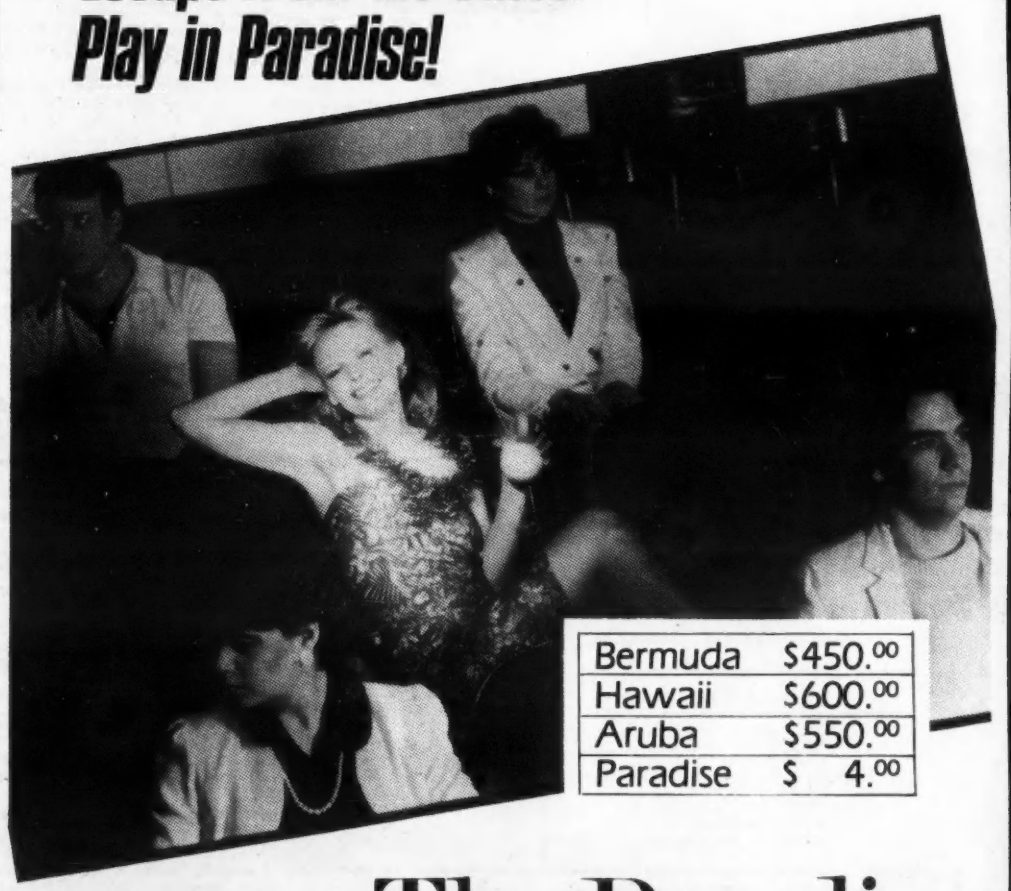
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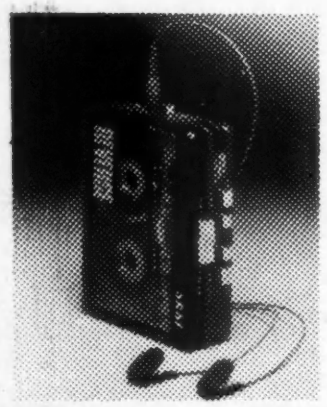

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• **DEDHAM** 850 Providence Hgwy. (Rt.1)
• **FRAMINGHAM** 50 Worcester Hgwy. (Rt.9)
• **HANOVER** Hanover Mall Extension
• **HYANNIS** Rt. 132, in Capetown Plaza
NORTH DARTMOUTH 345 State Rd. (Rt.6)
QUINCY 464 Washington St. (So. Artery)
SAUGUS Rt.1 North, Augustine Plaza
SPRINGFIELD 1376 Boston Rd. & Parker St.
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WITH SPECIAL GUESTS
LIQUID TRANCE
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JUST 4.00!

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IN AN EFFORT TO COMBAT WORLD HUNGER
GARY SHANE & THE DETOUR
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50¢ BEERS TIL MIDNIGHT!
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ROBIN LANE AND THE SHAKE
WITH SPECIAL GUESTS
THE REAL KIDS
4.00/5.00
ROCK

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DOUBLE SATURDAY SPECIAL
featuring

The Atlantics

ALL AGES AFTERNOON
WITH SPECIAL GUESTS
THE REFLECTORS
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OVER-20 EVENING
WITH SPECIAL GUESTS
THE REFLECTORS
ANGRY YOUNG BEES

TICKETS ONLY 4.00/5.00

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ROCK FOR ALL AGES
A BENEFIT FOR LOOKER MAGAZINE
THE DREAM

AND SPECIAL GUESTS
• ATHENS • THE TEARS •
SPECIAL ALL AGES - 4:00 DOORTIME 4.00/5.00

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APRIL 21.....A Benefit for Suffolk County Special Olympics with FAT CITY
APRIL 24.....FLIPPER

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Tues., April 5
LORRAINE

Wed., April 6
SPACE HEATER BAND

Thurs, April 7
SAMAMBAIA
Brazilian

Fri. & Sat., April 8 & 9
JAH MA ROOTS

Sun., April 10
MERRY-GO-ROCK
Reggae Party

Tues., April 12
CONSTANT CHANGE

Wed., April 13
WAVES OF DAVES

Thurs., April 14
D.D.D.
Fusion

Fri. & Sat., April 15 & 16
EMPEROR'S CHOICE

April 17.....RED LIGHT HAITIAN PARTY
April 19.....CONSTANT CHANGE
April 20.....MONTEGO BAY COMPANY
April 21 & 24.....BADD KATZ
April 22 & 23.....SQUARE ROOTS (Reggae)

Storyville

Sat., April 2
THE NEATS with ARMS AKIMBO

Sun., April 3
Easter Fashion Show — 6 p.m.
THE SHADES OF DARKNESS
by Carolyn Atkins

Tues, April 5
Shot on Schnapps — $1 8-11 p.m.
PRIME MOVERS
featuring Leslie Gore's film "GIRLS ON THE BEACH" at 9:30
Frankie & Annette Lookalike Contest
Special Guest M.C.: LOU MIAMI
Door Prizes

Wed., April 6
HYPERTENSION
Wine For Women 50¢

Thurs., April 7
$1 Drink Specials
DANGEROUS BIRDS
with **PRODUCTION CLUB**

Fri., April 8
THE LYRES
with **DREZNIAK & THE GIFT**
(From N.Y.C.)

Sat., April 9
THE DREAM
with **MAXIMUM DRIFT**

COMING ATTRACTIONS
April 14.....HUMAN SWITCHBOARD
Only Boston Appearance with ARMS AKIMBO
April 15.....DISH with THE DECENTZ (from VT.)
April 16.....(from N.Y.C.) THE INDIVIDUALS
with AIMEE MANN'S "TILL TUESDAY"
April 23.....STEVE ALMAAS BEAT RODEO

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Sat., April 2
the foreman blues band
50% off door admission with this ad for April 2nd only

Thurs., April 7
THE URGE

Fri., April 8
Best of R&B

DUKE ROBILLARD
& THE PLEASURE KINGS
— $3 Cover —

Sat., April 9
DANCE ! DANCE! DANCE!
Dance to the best sounds of the '50s, '60s, '70s, & '80s featuring DJ "MR. MUSTACHE" FABULOUS LENNY
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Do you have an R&B band, or '50s & '60s dance band and would like to play at The Club? Please call John at 491-7313.

823 Main St., Cambridge
491-7313

Continued from page 19

Ave., Kenmore Sq., Boston. Casual attire, cover varies. Entertainment nightly at 9:30 p.m. Apr. 2: Northern Tier.

THE CHANNEL (451-1905), 25 Necco St., Boston. Apr. 2, afternoon: the Enemy, Liquid Trance. Apr. 2, evening: the Enemy, the Make, Digney Fignus. Apr. 6: Modern Electrics. Apr. 8: Robin Lane & the Shake, the Real Kids. Apr. 9: the Atlantics, the Reflectors, the Jackals.

CHET'S (523-9298), Causeway St., North Station, Boston. Apr. 2: Wild Stares, V:.

CHRISTOPHER'S RESTAURANT AND PUB (876-9180), 1920 Mass. Ave., Camb. Weekend cover. Jazz brunch Sundays, noon-3 p.m.: Tad Hitchcock and friends. Apr. 2: Élan Vital. Apr. 8: Jane Doe Band. Apr. 9: Allen Estes Band.

CITYSIDE RESTAURANT AND BAR (742-7390), 262 Faneuil Hall Marketplace, Boston. Mondays: Good Stuff. Tuesdays: Night Runners. Wednesdays: North Shore A Cappella, oldies. Thursdays: Kaleidoscope. Apr. 3: Smith & Sullivan. Apr. 10: Panama & the Judge.

THE CLUB (491-7313), 823 Main St., Camb. Apr. 2: the Foreman Blues Band.

CLUB SODA (783-8090), 1239 Comm. Ave., Boston. Dancing nightly.

CLUB III (623-6957), 608 Somerville Ave., Somerville. Entertainment Thurs.-Sat.

COLONNADE HOTEL. Café Promenade (424-7000), 120 Huntington Ave., Boston. Pianist Rick Kuethe plays Tues.-Sun., 7-10 p.m. The **Bar at Zachary's** (261-2800) features pianist Rick Kuethe, Mon.-Thurs., 5:30-7 p.m., and the Irene Castle Trio Mon.-Sat. 9 p.m.-2 a.m.

COPLEY PLAZA HOTEL (267-5300), Copley Sq., Boston. The Eddie Scheer Quartet and Suzanne Davis appears Mon.-Thurs. and the Eddie Scheer Quartet appears Fri. and Sat. through Apr. 28, 9 p.m.-1 a.m. in **Copley's Bar.** In the **Plaza Bar,** Mon.-Sat.: Neil Olmstead plays 4:30-9 p.m., Dave McKenna 9 p.m.-1 a.m., Apr. 2.

COPPERFIELDS (247-8605), 98 Brookline Ave., Boston. Entertainment nightly from 9:45 p.m.

CYBELE (523-1126), 240 Commercial St., Boston. Piano music nightly.

DAVID'S COMEDY CASTLE (964-7204), hosted by David Brezniak, Fridays and Saturdays at the Empire Deli, 200 Brookline Ave., Boston.

DING HO (661-7700), 13 Springfield St., Inman Sq., Camb.

ED BURKE'S (566-9267), 808 Huntington Ave., Boston. Apr. 2: Luther Guitar Jr. Johnson. Apr. 7: High Times. Apr. 8: the Urge. Apr. 9: the Ruckus.

EXCUSE ME CLUB (284-9506), 20 Ocean Ave., Revere Beach. Apr. 2: Confidential.

FANTASIA LOUNGE (354-0285), 617 Concord Ave., Camb. Thurs.-Sun.: pianist LuAnn Pallazola.

THE FLYING MACHINE (742-7630), Holiday Inn, Govt. Center, 5 Blossom St., Boston, 15th floor. Live music Tues.-Sat.

GEORGIES' (661-1671), 1671 Mass. Ave., Camb. DJs and disco.

GLASSHAT LOUNGE (569-1100), above Mamma Catina, 160 London St., East Boston. Jazz-swing music Wed.-Mon.

GREAT SCOTT (566-9014), 1222 Comm. Ave., Allston. Every Mon.: Bruce & Marshall Rock 'n' Roll Duo. Apr. 2: Shenandoah.

THE GROG (465-8008), 13 Middle St., Newburyport. Tuesdays: hoot with Doug Johnson. Apr. 2: Back in Action. Apr. 3: Tremendous Richard. Apr. 6: Loose Ties. Apr. 7: the Great Rubber Band. Apr. 8 and 9: Chris Jones Band.

THE GROUND ROUND (247-0500), Prudential Center, Boston. No cover. Apr. 2: High Rise.

HOLIDAY INN (875-6151), 30 Worcester Rd., Rte. 9, Framingham. Wednesdays through Saturdays: guitarist-vocalist Vance Gilbert.

HYATT REGENCY (492-1234), 575 Memorial Drive, Camb. In the Pallysadoe Lounge, Fri. and Sat.: Bert Seager Jazz Quartet. Apr. 8 and 9: guest soloist, tenor saxophonist Gordon Brisker.

INN-SQUARE MEN'S BAR, ladies invited (491-9672), 1350 Cambridge St., Camb. Apr. 2: Didi Stewart and the Amplifiers, the Escorts. Apr. 3: benefit for Russell Keyes, with Jeannie French, Tina Welch, John Lincoln Wright, Didi Stewart, Young Rationals, starting at 3 p.m.

JACKS (491-7800), 952 Mass. Ave., Camb. Apr. 2: New Models, the Meetings. Apr. 4: Young Rationals. Apr. 6: Class Action, record release party. Apr. 7: Blues Astronauts, Men & Volts. Apr. 8: the Enemy. Apr. 9: Heidi & the Hotheads.

JASON'S (262-9000), 131 Clarendon St., Boston. Wed.-Sat.: piano & vocals by Mike Isaacs.

JASPER'S (625-4975), 379 Somerville Ave., off Union Sq., Somerville. Apr. 2: Berlin Airlift, the Global Reps.

First Unitarian Church, 90 Main St., Worcester. Cover varies.

JONATHAN SWIFT'S (661-9887), 30 Boylston St., Harvard Sq., Camb. Apr. 2: Ellis Hall Group. Apr. 3: Loose Caboose. Apr. 4: comedy with Don Gavin, Lenny Clark, and Kenny Rogerson. Apr. 5: Mark Murphy Trio. Apr. 6: Queen Ida & the Bon Temps Zydeco Band, Rory Block. Apr. 7: Elvin Bishop, Natural Boogie. Apr. 8 and 9: Max Creek, Grateful Dead covers.

JONATHAN'S (744-4328), 143 Washington St., Rte. 114, Salem. New-wave bands every Thursday. Apr. 7: New Models.

JUMBO'S (623-9508), 1133 Broadway, Somerville. Apr. 2: Glenn Phillips Band, Conversion, Chris Martin Group.

JUMPIN' JACK FLASH (536-2509), 88 Queensberry St., Boston. Proper dress required. Sundays: Koriala. Apr. 2: Through the Doors, Mr. T★ Blue Rock Show, Hendrix covers. Apr. 4: 2 Million BC, Tyrant, Damien Steel. Apr. 5: Boys Say Go, Production Club, Bam Bam. Apr. 6: the Buddy System, Americans Alone. Apr. 7: the Boston Brats, Pandora, August. Apr. 8 and 9: Fat City.

KING'S ROW II (254-0710) at Sammy White's, 1600 Soldiers Field Rd., Brighton. Proper dress required. Oldies bands Fri. Apr. 2: Shutdowns. Apr. 8 and 9: Second Society.

KINVARA PUB (254-9737), 34 Harvard Ave., Allston. Fri. and Sat., $1 cover. Apr. 2: Hot Off the Frets. Apr. 7: Cloud Valley.

LANDMARK CAFE (227-9660), 300 North Market Building, Faneuil Hall Marketplace, Boston. Live entertainment nightly. Sun.-Tues.: Lobitor. Wednesdays: Bill Payne Boston jazz Band. Thurs.-Sat.: Waterfall.

LILY'S (227-4242), Faneuil Hall Marketplace.

LOGAN AIRPORT HILTON (569-9300), East Boston. Dancing; no cover or minimum. Al Vega Trio, Mon.-Sat. Talent showcase Fridays.

MARK'S PUB (924-9728), 5 Spring St., Watertown. Folk, bluegrass, traditional, and original acoustic music; cover $2-$3. Wednesdays: Beat the Clock DJ Dan McCarthy. Apr. 2: Neil Koumjian.

MARRIOTT HOTEL, (227-0800), Long Wharf, 296 State St., Boston. Rachael's Lounge offers dancing nightly. Thurs.-Sat.: Higher Ground, top 40s. No cover, no minimum.

MARRIOTT HOTEL (969-1000), Comm. Ave. and Rte. 128, Mass. Tpke., Newton. In the Windjammer Lounge: Every Mon.: Kathy Buda. Every Tues.-Sat.: Fanfare. Sundays: guitarist and vocalist Jack Otterness.

MAVERICKS (423-4333), 112 Broad St., Boston. Apr. 2: the Del Fuegos, Stickball, Blank Rains. Apr. 8: Hose, Jerry's Kids, Vision Decay. Apr. 9: Squirm, Smegma & the Nuns.

McMAHON'S LOUNGE (782-5060), 386 Market St., Brighton. Thursdays and Fridays: *The Buzzard Gulch Revue,* C&W comedy revue; reservations advised.

MEDIEVAL MANOR (423-4900), 246 East Berkeley St., Boston. Dinner and entertainment, by reservation.

ME AND THEE COFFEEHOUSE (631-8987), 28 Mugford St., Olde Marblehead. Fridays 8 p.m.-midnight. Light refreshments. Apr. 8: Guy Van Duser & Billy Novick; $4.

THE METRO (262-2424), 15 Lansdowne St., Boston. Live and recorded music, video, more.

THE MIDNIGHT COURT (338-7187), 164 Milk St., Boston. Irish music Thurs.-Sat. No cover.

NAMELESS COFFEEHOUSE (864-1630), 3 Church St., Harvard Sq., Camb. Admission free. Apr. 8: Jim Keane, Al Hart, Rick GOldin, Nathan Bell, Pete Keane. Apr. 9: Oneil Cormier, Book of Changes, Larry Unger, Kenje Ogata, Shawn & Randy, Elmer Hawkes.

NICK'S COMEDY STOP (482-0930), 100 Warrenton St., Boston. Fridays at 8:30 p.m: Steve Sweeney, Lenny Clark. Saturdays at 8:30 and 10:45 p.m.: Don Gavin.

NINE LANSDOWNE (536-0206), 9 Lansdowne St., Boston.

NOSTALGIA (479-8989), Wollaston Beach Blvd., Quincy. Proper dress. Apr. 2 and 3: AKA.

OXFORD ALE HOUSE (876-5353), 36 Church St., Harvard Sq. (behind the Coop), Camb. Mondays: John Payne & His Sax Choir. Apr. 2: Steve & the Nakeds. Apr. 3: Trigger. Apr. 6-10: Suspects, with Carol.

PAPILLON (536-8495), 1353 Beacon St., Brookline. Light food, beer, and wine.

THE PARADISE (254-2054), 969 Comm. Ave., Allston. Every Tues.: Constant Comedy. Apr. 3: the First, Relentless Cookout, Liquid Trance. Apr. 5: Sex Execs, Vinny. Apr. 6: Pink Cadillac, Del Fuegos. Apr. 7: the Stranglers, Stickball.

PASSIM (492-7679), 47 Palmer St., Harvard Sq. Folk music. Apr. 2 and 3: Tony Bird, Stephen Bracciotti. Apr. 7: Geoff Bartley. Apr. 8-10: Cindy Kallet, Dennis Pearne.

PEASANT STOCK (354-9528), 415 Washington St., Somerville. Classical music in the back room Mon.-Thurs., by reservation only. Apr. 4: Lydian String Quartet plays Mozart and Beethoven. Apr. 5: songs by Daniel Pinkham and Purcell with baritone Sanford Sylvan and soprano Sue Ellen Kuzma. Apr. 6: Donizetta's *Rita,* in English, by Boston Lyric Opera singers. Apr. 7: guitarists Neil Anderson and Alan Hager play Soler, Bach, Coste, and DeFalla.

THE PIER (426-6890), 145 Northern Ave., Boston. Apr. 2 and 3: the Cheaters.

PLAY IT AGAIN SAM (232-4242), 1314 Comm. Ave., Brighton. Every Wed.: Boston comedy sampler. Every Thurs.: open mike. Every Fri. and Sat.: the Comedy All-Stars.

POOH'S PUB (262-6911), 464 Comm. Ave., Boston.

POWDERHORN LOUNGE (482-3896), 178 Milk St., Boston.

PURPLE SHAMROCK (227-2060), 1 Union St., Boston. Happy hour, dinner, and entertainment. Apr. 2 and 3: Fintan Stanley.

THE RAFT (452-7393), 5 E. Merrimac St., Lowell. Apr. 2: John A's Hidden Secret, Prime Movers.

THE RATHSKELLER (247-8309), 528 Comm. Ave., Boston. Apr. 2: Boys Life, the Lifters, Wild Stares. Apr. 3: G.G. Turner, Albert Einstein.

RENDEZVOUS WITH THE BLUES (893-7171), 596 Moody St., Waltham. Apr. 2: Jamie Newell Band.

RICHARD'S PUB (782-6245), 3 Harvard Ave., Allston. Wed.-Sun.: bluegrass music. Apr. 2: Spider Bridge.

RICHARD'S PUB, Rte. 60, Malden Sq.

RYLES (876-9330), 212 Hampshire St., Inman Square, Camb. Live jazz nightly. **Downstairs:** Sundays: Valentine Trio. Mondays: Ruthie Ristich Plus 3. Tuesdays and Wednesdays: Ed Perkins Trio. Thursdays: Cecilia Tenconi Quartet. Fridays and Saturdays: Herman Johnson Quartet. Jazz brunch Sundays with Ed Perkins & Marshall Wood. **Upstairs:** Apr. 2: Ictus. Apr. 3 and 4: Tiger's Baku.

SATCH'S (266-2929), 43 Stanhope St., Boston. Sunday jazz brunch with Cecilia Tenconi and David Kikoski. No cover.

SCOTCH 'N' SIRLOIN (723-3677), 77 N. Washington St., Boston. Dancing, no dress code. Tues.: D.J. Sullivan. Wed.: Carlo Savero Band. Thurs. and Fri.: Jim Sands (oldies). Sat.: Carlo Savero Band. Sun.: the Jazz Band Ball, Dixieland.

SCOTCH 'N' SOUNDS (584-1693), Westgate Mall, Brockton. Entertainment Tues.-Sun. at 8 p.m. (closed Mon.). Dancing. Fridays: J.D., Billy and Ken. Apr. 2: Midnight Traveler.

SHERATON-BOSTON (236-2000), Prudential Center, Boston. **Doubles** features singer-pianist Cyndia Shook and pianist Mary Morgan nightly. In the **Turning Point,** Terry Hooley is at the piano bar daily, 3:30-8:30 p.m.

SOMEWHERE 295 Franklin St., Boston. Jazz Mon. nights with pianist Michele Feldheim.

THE SPACE (423-6688), 8 Thayer St., South End, Boston. Reggae every week.

SPIT (262-2437), 13 Lansdowne St., Boston. Dance to P/NW, rock, and reggae. Open Wed-Sat. 10 p.m. - 1:37 a.m. DJs: Wed., Albert O. Thurs., Tom Lane. Fri., Oedipus. Sat., Tony V. Wed., video concerts.

SPRINGFIELD'S (354-8030), 1369 Cambridge St., Inman Sq., Camb. Sun.: Grover Mooney & Moon Unit. Mon.: Mili, Latin jazz. Tues.: jam session. Apr. 2: Bunny Smith Quartet. Apr. 6: Genso, with Mick Goodrick. Apr. 7: Ken Cervenka Quintet, with Jerry Bergonzi. Apr. 8 and 9: Bob Kaufman Quartet, with Sal Spicola.

STITCHES (254-3939), 969 Comm. Ave., Boston. Comedy Thurs.-Sat., open mike Sun. Cover $3-$5.

STORYVILLE (266-0860), 645 Beacon St., Kenmore Sq., Boston. Casual dress. Blues, rock. Apr. 2: the Neats, Arms Akimbo. Apr. 5: Prime Movers, New Race. Apr. 6: Hypertension. Apr. 7: Dangerous Birds, Production Club. Apr. 9: the Dream, Maximum Drift.

THE TAM (277-0982), 1648 Beacon St.,

Brookline. Food, drink, and live music. Apr. 2: Skatterbrains. Apr. 3: Fat City. Apr. 4: Bobby Watson Band. Apr. 5: Paul Rishell Band. Apr. 6: Widespread Jazz Orchestra. Apr. 7: Hotheads, Secret Admirers. Apr. 8: Jake & the Family Jewels. Apr. 9: Sugar Ray & the Bluetones. Apr. 10: Memphis Rockabilly.

THOMPSON'S CHOWDER HOUSE (227-9660), 300 North Market Bldg., Faneuil Hall Marketplace. Fridays and Saturdays: Mike Thayer.

THUNDERBIRD (649-6751), Middlesex Rd., Tyngsboro.

TOM FOOLERY (236-4104), 102 Mass. Ave., Boston.

TRADER ALAN'S FIFTH WHEEL (388-1696), Rte. 495 and Rte. 150, Amesbury. Apr. 2: Redneck Revival Band. Apr. 3: Country Comfort. Apr. 4-9: the Liz Boardo Show. Apr. 10: Bushwhack Country Band.

TURTLE CAFE (354-8599), 1271 Cambridge St., Inman Sq., Camb. Jazz Fri. and Sat. nights; no cover. Jazz/dinner combination, by reservation, Sundays ($15). Apr. 2: pianist Makoto Ozone. Apr. 7 and 8: pianist Janet Hood. Apr. 9: pianist James Brough. Apr. 10: Dick Johnson and Bob Winter.

UNCLE SAM'S (925-2585), 296 Nantasket Ave., Nantasket. Apr. 2: the Atlantics. Apr. 8: David Johansen.

WESTERN FRONT (492-7772), 343 Western Ave., Camb. Jazz, reggae, funk, new wave, and Latin; two dance floors. Apr. 2: Zion. Apr. 3: Bob Morris Quintet. Apr. 5: Lorraine, jazz, funk, & Latin. Apr. 6: Space Heater, jazz. Apr. 7: Samambaia, Brazilian. Apr. 8 and 9: Jah Ma Roots, reggae. Apr. 10: Merry Go Rock, reggae.

WILLOW (623-9874), 699 Broadway, Somerville. Jazz entertainment seven nights; Nancy Holroyde, folk guitarist, every Sat. at 5 p.m.; jam session with Blue Silver every Sun. at 3 p.m. Cover varies. Apr. 2 and 3: Trombone Madness. Apr. 7: Jeff Covell Trio. Apr. 8 and 9: the Fringe. Apr. 10: Blue Silver Jazz Party.

THE WINERY (523-3994), Lewis Wharf, off Atlantic Ave., Boston. Proper casual attire, no cover or minimum. Entertainment nightly from 9 p.m.

DANCE

PARTICIPATION

SUNDAYS

COCKTAIL SINGLES DANCE, 3:30-7:30 p.m. at Tino's, 326 North Main St., Rte. 28, Randolph. Admission $6; call 698-1613.

ISRAELI DANCING, 7 p.m. at North Shore Jewish Community Center, 4 Community Rd., Marblehead. Donation $1; call 599-0322 or 631-8330.

SCOTTISH COUNTRY DANCING, 6:30-8:30 p.m. at the Church of Our Savior, Monmouth St., Brookline. Beginners welcome. Admission $1; call 429-7643.

MONDAYS

SCOTTISH COUNTRY DANCE with the Royal Scottish Dance Society, every Mon., 8:15 p.m. at 7 Temple St., Cambridge. Beginners welcome; call 491-6084. Admission $2.

NEW ENGLAND SQUARES AND CONTRAS — folk dancing every Mon., 8 p.m. at the Concord Scout House, 74 Walden St., Concord. Music by Yankee Ingenuity; caller Tony Parkes. Admission $3.50; call 275-1879.

TUESDAYS

NEW ENGLAND SQUARES AND CONTRAS each Tues. at 7:45 p.m., sponsored by the Country Dance Society, MOVES for tonight, Apr. 5, from Brimmer & May Gym in Chestnut Hill to the Armenian Cultural & Educational Center, 47 Nichols Ave., off Mt. Auburn St., Watertown. Admission $3.25; live music. Call 235-6181.

SUFI DANCE AND MEDITATION at 8 p.m. at Phillips Brooks House, Harvard Yard, Camb. Call 522-0800 for information.

WEDNESDAYS

INTERNATIONAL FOLK DANCERS meet each Wed., 8 p.m. at Hemenway School, Water St., Framingham. Admission $2; call 872-5228.

NORTH SHORE FOLK DANCERS (631-7821), Crombie St. Church, Salem. Each Wed., 8 p.m. Admission $2; call 944-8767.

LINE, FOLK, AND BALLROOM DANCING FOR SENIORS every Wed., 2-3 p.m. at Hill House, 74 Joy St., Boston (227-5838). Free; refreshments. No partners necessary.

ENGLISH COUNTRY DANCE at 8:15 p.m. at 7 Temple St., Camb. Music by Bare Necessities. Admission $3.25; call 235-6181.

SWEDISH FOLK DANCE CLUB meets at 8:30 p.m. at International Institute, 287 Comm. Ave., Boston. Admission $1; call 862-5327.

DANCE FREE — dance in a smoke- and alcohol-free environment to a wide variety of music, 7:30-10:30 p.m. at Christ Church, 0 Garden St., Harvard Sq., Camb. Admission $4; call 491-4195.

THURSDAYS

NEW ENGLAND SQUARES AND CONTRAS each Thurs., 8 p.m. at VFW Hall, 688 Huron Ave., Camb. Caller Tod Whittemore. Admission $3; call 926-3023.

EXPERIENCED INTERNATIONAL FOLK DANCE every Thurs., 8:15 p.m. at the First Baptist Church, 5 Magazine St., Camb. Sponsored by the Folk Arts Center of New England (491-6084); $3.50.

SCOTTISH COUNTRY DANCE at 8 p.m. at Unitarian-Universalist Church, Salem. Admission $2; call 745-2229.

FRIDAYS

BASIC INTERNATIONAL FOLK DANCE has moved to the First Baptist Church, 5 Magazine St., Central Sq., Camb., at 8 p.m. Sponsored by the Folk Arts Center of New England (491-6084); $3.50.

DANCE FRIDAY, 8:30-11:30 p.m. at Joy of Movement, 23 Main St., Watertown. Free-style barefoot dancing to all kinds of music. No

Continued on page 26

CLUBS

Appearing at Jack's
Friday, April 8
LOW BUDGET
Winner of M.I.T.'s Battle of Bands

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JAZZ BRUNCH EVERY SUNDAY NOON-4 WITH ED PERKINS & MARSHALL WOOD
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Sat., April 2 **THE DEL FUEGOS** **STICKBALL** **BLANK RAINS**	Fri., April 8 *From N.Y.C. on 99 Records* **HOSE** plus **JERRY'S KIDS & VISION DECAY**
Thurs., April 7 **THE PACK** **SCRUFFY THE CAT**	Sat., April 9 *From N.Y.C. on S.I.N. Records* **SQUIRM** plus **SMEGMA & THE NUNZ**

SPRINGFIELD'S JAZZ CLUB
354-8030
1369 Cambridge St.
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Sat., Apr. 2...BUNNY SMITH QUARTET
Sun., Apr. 3.....MOON UNIT
Mon., Apr. 4....Latin Jazz Night with MILI
Every Tues.....MUSICIANS JAM SESSION
Wed., April 6.....GENSO featuring .....MICK GOODRICK
Thurs., April 7.....KEN CERVENKA .....featuring JERRY BERGONZI
Fri. & Sat.....BOB KAUFMAN QUARTET
April 8 & 9.....featuring SAL SPICOLA

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Boston's Irish Music Pub
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227-2060

Sat. & Sun., April 2 & 3 **FINTAN STANLEY**
Sat. Afternoon, April 2 **JEAN McINTOSH**
Sun. Afternoon, April 3 **INFORMAL TRADITIONAL SESSION**
Mon., April 4 **BLUEGRASS NIGHT**
Tues., April 5 **JEAN McINTOSH**
Wed.-Sun., April 6-10 **THE McTEGGARTS**

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JAZZ
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Concerts for the remainder of the Spring schedule have been cancelled due to logistical conflicts in the Hasty Pudding building.

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Near Porter Sq., via Willow Ave.

Sat., April 2.....TROMBONE MADNESS
Sun., April 3.....TROMBONE MADNESS
JAM SESSION (3-7 pm)
and DAVE ZOX TRIO (9-1 am)
Mon., April 4.....LES ARBUCKLE SEXTET
Tues., April 5.....RICK DELLA RATTA GROUP
Every Wednesday.....THE FRINGE
Thurs., April 7.....JEFF COVELL TRIO
Fri. & Sat., April 8 & 9.....THE FRINGE
Sun., April 10.....ALL-DAY JAZZ PARTY!
2 pm to 1 am — Host LEO ISLAS
Mon. & Tues., April 11 & 12.....JAMES WILLIAMS
RICHARD REID/Bass,
ALAN DAWSON/Drums (Tues. only)
TERRY LYNE CARRINGTON/Drums (Mon. only)
BILL PIERCE/Tenor & PAMELA WATSON/Vocals
Fri., Sat., & Sun., KEN WERNER
April 15, 16 & 17.....QUINTET

Sat., Live Broadcast on WERS 88.9 FM, 9-11 p.m.

INN-SQUARE MEN'S BAR
LADIES INVITED

Sat., April 2
CBS Recording Artist
DIDI STEWART & THE AMPLIFIERS
MIMI JONES BAND

Sun., April 3
Special Benefit for Russell Keyes
Beginning at 3 p.m. and featuring
JEANNIE FRENCH
TIMA WELCH
JOHN LINCOLN WRIGHT
DIDI STEWART BAND
YOUNG RATIONALS
BAND THAT TIME FORGOT
SCOTT "THE CAT" ANDERSON
Special Surprise Guests
All Day Entertainment

Mon., April 4
SQUAD 16
With Special Guest

Tues., April 5
LOLITA
LAB

Wed., April 6
BLUE SHADOW

Thurs., April 7

RODS & CONES
DOWNTIME

Fri., April 8

LOU MIAMI & THE KOZMETIX
THE STRATFORD SURVIVORS

Sat., April 9
ATHENS
VIKING

Sun., April 10
JOHN LINCOLN WRIGHT & THE SOURMASH REVUE

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*Friday & Saturday, 10pm
Celebrate Spit's fourth year as Boston's most innovative club.
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CAMEL

SUN., April 3

THE SYSTEM — BUNRATTY'S, 186 Harvard Ave., Allston (254-9804)
SMITH & SULLIVAN — CITYSIDE, Faneuil Hall Marketplace, Boston (742-7390)
NORTHSHORE ACAPELLA — CLARKE'S, 21 Merchant Row (Faneuil Hall) 227-7800
LOADED DICE — GREAT SCOTT, 1222 Comm. Ave., Allston (566-9014)
Benefit for RUSSELL KEYES — INN SQUARE MEN'S BAR, 1350 Camb. St., Cambridge (491-9672)
CITY EDITION — JACK'S, 952 Mass. Ave., Cambridge (491-7800)
LOOSE CABOOSE — JONATHAN SWIFTS, 30 J.F.K. St., Harvard Sq., Cambridge (661-9887)
KORIALA — JUMPIN' JACK FLASH, 88 Queensberry St., Boston (536-2309)
TIT FOR TAT — KINVARA PUB, 34 Harvard Ave., Allston (254-9737)
TRIGGER — OXFORD ALE HOUSE, 36 Church St., Cambridge (876-5353)
TONY BIRD/STEPHEN BRACCIOTTI — PASSIM'S, 47 Palmer St., Cambridge (492-7679)
FINTAN STANLEY — PURPLE SHAMROCK, 1 Union Sq., Boston (227-2060)
THE UNATTACHED/ALBERT EINSTEIN — RATHSKELLER, 528 Commonwealth, Boston (247-8309)
MARK HOFFMAN — RICHARD'S PUB, 3 Harvard Ave., Allston (782-6245)
TIGER'S BAKU — RYLES (UPSTAIRS), Inman Sq., Cambridge (876-9330)
VALENTINE TRIO —RYLES (DOWNSTAIRS), Inman Sq., Cambridge (876-9330)
MOON UNIT — SPRINGFIELDS, 1369 Cambridge St., Cambridge (345-8030)
FAT CITY — THE TAM, 1648 Beacon St., Brookline (277-0982)
BOB MORRIS QUINTET — WESTERN FRONT, 343 Western Ave., Cambridge (492-7772)
TROMBONE MADNESS JAM SESSION/DAVE ZOX TRIO — WILLOW JAZZ CLUB, 699 Broadway, Somerville (623-9874)

MON., April 4

THE CRABZ — BUNRATTY'S, 186 Harvard Ave., Allston (254-9804)
GOOD STUFF — CITYSIDE, Faneuil Hall, Boston (742—7390)
BRUCE MARSHALL — GREAT SCOTT, 1222 Comm. Ave., Boston (566-9014)
SQUAD 16 — INN SQUARE MEN'S BAR, 1350 Cambridge St., Inman Sq., Cambridge (491-9672)
YOUNG RATIONALS — JACK'S, 952 Mass. Ave., Cambridge (491-7800)
LENNY CLARK/KENNY ROGERSON — JONATHAN SWIFTS, 30 J.F.K. St., Harvard Sq., Cambridge (661-9887)
2 MILLION B.C./TYRANT/DAMIEN STEEL — JUMPIN' JACK FLASH, 88 Queensberry St., Boston (536-2537)
JOHN PAYNE & HIS SAX CHOIR — OXFORD ALE HOUSE, 36 Church St., Cambridge (876-5353)
BLUEGRASS NIGHT — PURPLE SHAMROCK, 1 Union Sq., Boston (227-2060)
"CHAMPAGNE CabaRAT" — THE RATHSKELLER, 528 Comm. Ave., Boston (247-8309)
TIGER'S BAKU — RYLES (UPSTAIRS), Inman Sq., Cambridge (876-9330)
RUTHIE RISTICH/PLUS 3 —RYLES (DOWNSTAIRS), Inman Sq., Cambridge (876-9330)
LATIN JAZZ NIGHT WITH MILI — SPRINGFIELDS, 1369 Cambridge St., Cambridge (354-8030)
BOBBY WATSON BAND — THE TAM, 1648 Beacon St., Brookline (277-0982)
LES ARBUCKLE SEXTET — JAZZ AT THE WILLOW, 699 Broadway, Ball Sq., Somerville (623-9874)

TUES., April 5

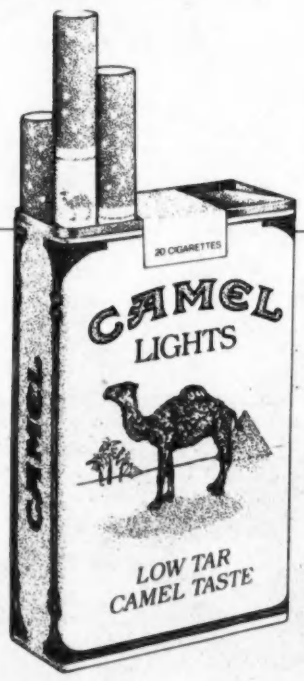
NEW MODELS/THE MOVIES — BUNRATTY'S, 186 Harvard Ave., Allston (254-9804)
NIGHT RUNNERS — CITYSIDE, Faneuil Hall Marketplace, Boston (742-7390)
LUTHER "GUITAR JR." JOHNSON/RON LEVY — GREAT SCOTT, 1222 Comm. Ave., Boston (566-9014)
LOLITA/LAB — INN SQUARE MEN'S BAR, 1350 Camb. St., Cambridge (491-9672)
LOOSE TIES/RADIO ROMANCE — JACK'S, 952 Mass. Ave., Cambridge (491-7800)
MARK MURPHY TRIO — JONATHAN SWIFTS, 30 J.F.K. St., Harvard Sq., Cambridge (661-9887)
SCARED KIDS — JUMBOS, 1133 Broadway, Somerville (623-9508)
BOYS SAY GO/PRODUCTION CLUB/BAM BAM — JUMPIN' JACK FLASH, 88 Queensberry St., Boston (536-2509)
SUSPECTS — OXFORD ALE HOUSE, 36 Church St., Cambridge (876-5353)
JEAN McINSOTH NESBIT — PURPLE SHAMROCK, 1 Union St., Boston (227-2060)
COMMON DENOMINATOR/THE VIEW/CHRIS BRIGHT & THE SODS/DIATRIBE — RATHSKELLER, 528 Comm. Ave., Boston (247-8309)
ANDY SOLBERG — RICHARD'S PUB, 3 Harvard Ave., Allston (782-6245)
ALIVE — RYLES (UPSTAIRS), Inman Sq., Cambridge (876-9330)
ED PERKINS TRIO — RYLES (DOWNSTAIRS), Inman Sq., Cambridge (876-9330)
MUSICIANS JAM SESSION — SPRINGFIELD'S, 1369 Cambridge St., Cambridge (345-8030)
THE PRIME MOVERS/FOUR NEW HEROES — STORYVILLE, Kenmore Sq., Boston (266-0860)
PAUL RISHELL BAND — THE TAM, 1648 Beacon St., Brookline (277-0982)
LORRAINE — WESTERN FRONT, 343 Western Ave., Cambridge (492-7772)
RICK DELLA RATTA GROUP — WILLOW JAZZ CLUB, 699 Broadway, Somerville (623-9874)

WED., April 6

THE RHYTHM METHOD — BUNRATTY'S, 186 Harvard Ave., Allston (254-9804)
DIATRIBE/FLICKS — CHET'S LAST CALL, Causeway St., Boston (523-9298)
THE NORTH SHORE ACAPELLA — CITYSIDE, 262 Faneuil Hall Marketplace, Boston (742-7390)
TREMENDOUS RICHARD — GREAT SCOTT 1222 Comm. Ave., Boston (566-9014)
MAGIC — GROUND ROUND, Prudential Center at Huntington Ave., Boston (247-0500)
BLUE SHADOW — INN SQUARE MEN'S BAR, 1350 Camb. St., Cambridge (491-9672)
CLASS ACTION — JACKS, 952 Mass. Ave., Cambridge (491-7800)
2 MILLION B.C./THE REAC. — JASPER'S, 379 Somerville Ave., Somerville (625-4975)
QUEEN IDA & THE BON TEMPS ZYDECO BAND/RORY BLOCK — JONATHAN SWIFTS, 30 J.F.K. St., Harvard Sq., Cambridge (661-9887)
DU BANG GANG/JAQUAR/WRATHCHILD — JUMBO'S, 1133 Broadway, Somerville (623-9508)
THE BUDDY SYSTEM/AMERICANS ALONE — JUMPIN' JACK FLASH, 88 Queensbury St., Boston (536-2509)
SUSPECTS — OXFORD ALE HOUSE, 36 Church St., Cambridge (876-5353)
BUZZ LINHART — PASSIM, 47 Palmer st., Cambridge (492-7679)
THE McTEGGARTS — PURPLE SHAMROCK, 1 Union St., Boston (227-2060)
ARMS AKIMBO/TWISTER/RELENTLESS COOKOUT — RATHSKELLER, 528 Comm. Ave., Boston (247-8309)
STONEBLUE — RICHARD'S PUB, 3 Harvard Ave., Allston (782-6245)
ED PERKINS TRIO — RYLES (DOWNSTAIRS), Inman Sq., Cambridge (876-9330)
GENSO — SPRINGFIELD'S, 1369 Inman Sq., Cambridge (354-8030)
HYPERTENSION — STORYVILLE, 645 Beacon St., Boston (266-0860)
WIDESPREAD JAZZ ORCHESTRA — THE TAM, 1648 Beacon St., Brookline (277-0982)
SPACE HEATER BAND — WESTERN FRONT, 343 Western Ave., Cambridge (492-7772)
THE FRINGE — WILLOW JAZZ CLUB, 699 Broadway, Somerville (623-9874)

THURS., April 7

THE MAKE/PLANET STREET — BUNRATTY'S, 186 Harvard Ave., Allston (254-9804)
TWISTER/ZERO-ZERO — CHET'S LAST CALL, Causeway St., Boston (523-9298)
KALEIDESCOPE — CITYSIDE, Faneuil Hall, Boston (742-7390)
HIGH TIMES — ED BURKE'S, 808 Huntington Ave., Boston (566-9267)
MEMPHIS ROCKABILLY — GREAT SCOTT, 1222 Comm. Ave., Boston (566-9014)
MAGIC — GROUND ROUND, Prudential Center at Huntington Ave., Boston (247-0500)
RODS & CONES/DOWNTIME — INN SQUARE MEN'S BAR, 1350 Cambridge St., Cambridge (491-7800)



8 mg tar.

Camel. Where a man belongs.

SOUNDBOARD

BLUES ASTRONAUTS/MEN & BOLTS — JACKS, 952 Mass. Ave., Cambridge (491-7800)
THE RUDE BOYS/SQUAD 16 — JASPER'S, 379 Somerville Ave., Somerville (625-4975)
ELVIN BISHOP/NATURAL BOOGIE — JONATHAN SWIFTS, 30 J.F.K. St., Harvard Sq., Cambridge (661-9887)
TUFTS PSI UPSILON PARTY — JUMBO'S, 1133 Broadway, Somerville (623-9508)
THE BOSTON BRATS/PANDORA/AUGUST — JUMPIN' JACK FLASH, 88 Queensbury St., Boston (536-2509)
CLOUD VALLEY — KINVARA PUB, 34 Harvard Ave., Allston (254-9737)
THE PACK/SCRUFFY THE CAT — MAVERICK'S, 112 Broad St., Boston (423-4333)
BUZZARD GULCH — MCMAHON'S, 386 Market St., Brighton (782-5060)
SUSPECTS — OXFORD ALE HOUSE, 36 Church St., Cambridge (876-5353)
GEOFF BARTLEY — PASSIM, 47 Palmer St., Cambridge (492-7679)
THE McTEGGARTS — PURPLE SHAMROCK, 1 Union Sq., Boston (227-2060)
THE SYSTEM — RATHSKELLAR, 528 Comm. Ave., Boston (247-8309)
TOMATO EXPRESS — RICHARDS PUB, 3 Harvard Ave., Allston (782-6245)
CECILIA TENCONI QUARTET — RYLES (Downstairs), Inman Sq., Cambridge (876-9330)
KEN CERVENKA QUINTET — SPRINGFIELD'S, 1369 Cambridge St., Inman Sq., Cambridge (354-8030)
DANGEROUS BIRDS/PRODUCTION CLUB — STORYVILLE, 645 Beacon St., Boston (266-0860)
HOTHEADS/SECRET ADMIRERS — THE TAM, 1648 Beacon St., Brookline (277-0982)
JANET HOOD — THE TURTLE CAFÉ, 1274 Cambridge St., Inman Sq., Cambridge (354-8599)
SAMAMBAIA — WESTERN FRONT, 343 Western Ave., Cambridge (492-7772)
JEFF COVELL TRIO — WILLOW JAZZ CLUB, 699 Broadway, Somerville (623-9874)

FRI., April 8

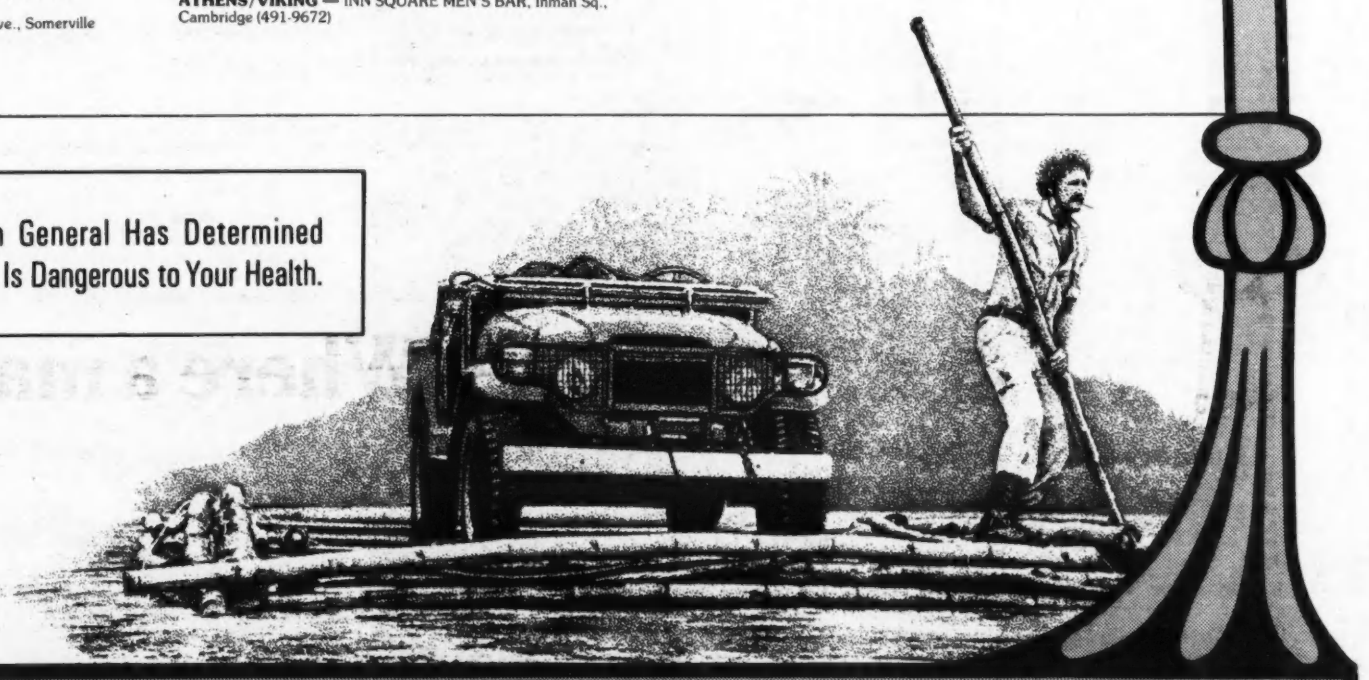
DAVID LUKE & THE FRIENDLY MISSILES — BUNRATTY'S, 186 Harvard Ave., Allston (254-9804)
THE URGE — ED BURKE'S, 808 Huntington Ave., Boston (566-9267)
DOGMATICS/NOONDAY UNDERGROUND — CHET'S, Causeway St., Boston (523-9298)
JANE DOE BAND — CHRISTOPHER'S, 1920 Mass. Ave., Cambridge (876-9180)
MAGIC — GROUND ROUND, Prudential Center at Huntington Ave., Boston (247-0500)
11TH HOUR — GREAT SCOTT, 1222 Comm. Ave., Boston (566-9014)
LOU MIAMI & THE KOZMETIX/THE STRATFORD SURVIVORS — INN SQUARE MEN'S BAR, 1350 Cambridge St., Cambridge (491-9672)
THE ENEMY/LOW BUDGET — JACKS, 952 Mass., Ave., Cambridge (491-7800)
THE ROAMERS — JASPER'S, 379 Somerville Ave., Somerville (625-4925)
MAX CREEK — JONATHAN SWIFTS, 30 J.F.K. St., Harvard Sq., Cambridge (661-9887)
LAST CHILD/THE STREETS — JUMBO'S, 1133 Broadway, Somerville (623-9508)
FAT CITY — JUMPIN' JACK FLASH, 88 Queensberry St., Boston (536-2537)
SOUTHERN RAIL — KINVARA PUB, 34 Harvard Ave., Allston (254-9737)
KOOL RAOUL — MARK'S PUB, 5 Spring St., Watertown Sq. (924-9728)
HOSE/JERRY'S KIDS/VISION DECAY — MAVERICKS, 114 Broad st., Boston (423-4333)
BUZZARD GULCH — MCMAHON'S, 386 Market St., Brighton (782-5060)
SUSPECTS — OXFORD ALE HOUSE, 36 Church St., Cambridge (876-5353)
BRIAN ROLLAND — PAINE HALL, Harvard University, Cambridge (964-7783)
CINDY KALLET/DENNIS PEARNE — PASSIM, 47 Palmer St., Harvard Sq. (492-7679)
THE CHEATERS/J.D., BILLY, & KEN — THE PIER, 145 Northern Ave., Boston (426-7222)
THE McTEGGARTS — THE PURPLE SHAMROCK, 1 Union Square, Boston (227-2060)
BEBE BUELL & THE B-SIDES/DONNI THAYER BAND/SKATTERBRAINS — RATHSKELLAR, 528 Comm. Ave., Boston (247-8309)
DOWN YONDER — RICHARD'S PUB, 3 Harvard Ave., Allston (782-6245)
BILLY THOMPSON QUINTET — RYLES (UPSTAIRS), Inman Sq., Cambridge (876-9330)
HERMAN JOHNSON QUARTET — RYLES, Inman Sq., Cambridge (876-9330)
BOB KAUFMAN QUARTET — SPRINGFIELDS, 1369 Cambridge St., Cambridge (354-8030)
THE LYRES/DREZNIAK/THE GIFT — STORYVILLE, 645 Beacon St., Boston (266-0806)
JAKE & THE FAMILY JEWELS — THE TAM, 1648 Beacon St., Brookline (277-0982)
MIKE TURK DUO — TURTLE CAFÉ, Inman Sq., Cambridge (354-8599)
JAH MA ROOTS — THE WESTERN FRONT, 343 Western Ave., Cambridge (492-7772)
THE FRINGE — WILLOW JAZZ CLUB, 699 Broadway, Somerville (623-9874)

SAT., April 9

THE LINES/THE SKATTERBRAINS — BUNRATTY'S, 186 Harvard Ave., Allston (254-9804)
THE RUCKUS — ED BURKE'S, 808 Huntington Ave., Boston (566-9267)
NORTH/DESTINY — CHET'S, Causeway St., Boston (523-9298)
ALLAN ESTES — CHRISTOPHER'S, 1920 Mass. Ave., Cambridge (876-9180)
MAGIC — GROUND ROUND, Prudential Center at Huntington, Boston (247-0500)
11TH HOUR — GREAT SCOTT, 1222 Comm. Ave., Boston (566-9014)
ATHENS/VIKING — INN SQUARE MEN'S BAR, Inman Sq., Cambridge (491-9672)
HEIDI & THE HOTHEADS — JACKS, 952 Mass. Ave., Cambridge (491-7800)
TBA — JASPER'S, 379 Somerville Ave., Somerville (625-4975)
MAX CREEK — JONATHAN SWIFT'S, 30 J.F.K. St., Harvard Sq., Cambridge (661-9887)
FAT CITY — JUMPIN' JACK FLASH, 88 Queensberry St., Boston (536-2537)
NEON VALLEY BOYS — KINVARA PUB, 3 Harvard Ave., Allston (254-9737)
SUE B. TIERNAN — MARK'S PUB, 5 Spring St., Watertown Sq. (924-9728)
SQUIRM/SMEGMA & THE NUNZ — MAVERICK'S, 114 Broad St., Boston (423-4333)
JIM PLUNKETT — MCMAHON'S, 385 Market St., Brighton (782-5060)
SUSPECTS — OXFORD ALE HOUSE, 36 Church St., Cambridge (876-5353)
CINDY KALLET/DENNIS PEARNE — PASSIM, 47 Palmer St., Harvard Sq. (492-7679)
J.D., BILLY, & KEN/THE CHEATERS — THE PIER, 145 Northern Ave., Boston (426-7222)
THE McTEGGARTS — PURPLE SHAMROCK, 1 Union Sq., Boston (227-2060)
BLOTTO/PLANET STREET/THE HOPELESSLY OBSCURE — RATHSKELLAR, 528 Comm., Ave., Boston (247-8309)
SOUTHERN RAIL — RICHARD'S PUB, 3 Harvard Ave., Allston (782-6245)
BILLY THOMPSON QUINTET — RYLES (UPSTAIRS), Inman Sq., Cambridge (876-9330)
HERMAN JOHNSON QUARTET — RYLES, Inman Sq., Cambridge (876-9330)
BOB KAUFMAN QUARTET — SPRINGFIELDS, 1369 Cambridge St., Cambridge (354-8030)
THE DREAM/MAXIMUM DRIFT — STORYVILLE, 645 Beacon St., Boston (266-0860)
SUGAR RAY & THE BLUETONES — THE TAM, 1648 Beacon St., Brookline (277-0982)
DICK JOHNSON & BOB WINTER — TURTLE CAFÉ, Inman Sq. Cambridge (354-8599)
JAH MA ROOTS — WESTERN FRONT, 343 Western Ave., Cambridge (492-7772)
THE FRINGE — WILLOW JAZZ CLUB, 699 Broadway, Somerville (623-9874)

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

8 mg. "tar", 0.7 mg. nicotine av. per cigarette, FTC Report DEC. '81.



CLUBS

INTRODUCING

Wild Wednesday

featuring

HALF PRICE DRINKS
GREAT LIVE MUSIC
THEMES • CONTESTS • MORE!

APRIL 6
THE MODERN ELECTRICS
AND SPECIAL GUESTS
THE SKATTERBRIANS
and
THE CHANCE DANCE MARATHON
$50.00 cash to the best dancer!

THE CHANNEL
25 NECCO ST., BOSTON 451-1905

Scotch 'n Sounds

Sat., April 2
MIDNIGHT TRAVELER

Sun., April 3
THE AMPEATERS

Tues., April 5
Local Band Night With
SENSIBLE SHOES
THE RUDE BOYS

Wed., April 6
THE VIEW

Thurs., April 7
THE LOWGISTICS
With Special Guest
MOTOR TRIP

Fri., April 8
The Atlantics
With Special Guest
THE MIKE VIOLA ALLIANCE

Sat., April 9
Special Attraction
ORLEANS
with
EUPHORIA

Westgate Mall, Brockton
Adjacent to Westgate Lanes
584-1694

Jumpin' Jack Flash

88 QUEENSBERRY STREET
IN THE FENWAY . . . BOSTON
CONCERT LINE 536-2509

Sat., April 2
doors
MR. T ★ BLUE ROCK SHOW
(Jimi Hendrix Tribute)

Sun., April 3
★OPEN BAR★
For the ladies — 7:30 'til 9 p.m.
Top 40 Rock 'n Roll with
KORIATA TOP 40 R-R
No Cover!!
Big Band Cover Rock 'n Roll

Showcase Revue

Mon., April 4
2 MILLION B.C.
TYRANT
DAMIEN STEEL

Tues., April 5
BOYS SAY GO
PRODUCTION CLUB
BAM BAM

Best of Showcase
Wed., April 6
MEN'S NIGHT!
Open Bar and No Cover For Men from 7:30-9 p.m.
THE BUDDY SYSTEM & AMERICANS ALONE

Thurs., April 7 — 2-4-1 Night
Special Show Featuring
THE BOSTON BRATS
with **PANDORA ★ AUGUST**

Fri., & Sat., April 8 & 9

Hat City

UPCOMING EVENTS

Fri., April 15
LINES

Fri. & Sat., April 22 & 23
MIDNIGHT TRAVELER

Sat., April 16
THE DARK & THE peter clayton BAND

Jumpin' Jack Flash is available for functions and private parties.
Call for info: 536-2537.
— Proper Dress Required —

The Tam

Sun., April 3
FAT CITY
Mon., April 4
BOBBY WATSON BAND
Tues., April 5
PAUL RISHELL BAND
Wed., April 6
WIDE-SPREAD JAZZ ORCHESTRA
Thurs., April 7
HOTHEADS & SECRET ADMIRERS
Fri., April 8
JAKE & THE FAMILY JEWELS
Sat., April 9
Music Starts at 9 p.m.
SUGAR RAY & THE BLUETONES
Sun., April 10
MEMPHIS ROCKABILLY

Try our quieter side
taped music &
homecooking
DINNER
Tues.-Fri. 5:30-9
Sat. Pizza 2-9
BRUNCH
Sun. 11:30-3
1648 Beacon St.
Brookline
277-0982

Continued from page 23

smoking or drinking. Admission $3, children free. Call 924-9443 (Friday night only).

SATURDAYS

DANCE ESPRIT — free-form dancing, 8:30-11:30 p.m. at 670 Centre St., Jamaica Plain. Single admission $2.50, couples $4; call 522-8300.

BALLROOM, SWING, AND LATIN DANCING every Sat. night at Vaughan's, 393 Boylston St., Boston (Arthur Murray Studio) (266-6464). Instruction, dancing, refreshments, door prizes. Jackets required for men. Admission $5.50.

SATURDAY/2

COUNTRY DANCE SOCIETY ANNUAL MEETING AND DANCE, 8 p.m, 7 Temple St. Camb. Live Music. Sponsored by CDS. Call 235-6181.

CARAVANSERAI, folk-dance coffeehouse at Old Cambridge Baptist Church, 1151 Mass. Ave., Camb., 8-11 p.m. Admission $4.50 includes refreshments; call 776-7314. Tonight: Agbekor Drum and Dance Society, dances of West Africa.

SUNDAY/3

CONTRA DANCE, 7:15 p.m. at the First Church, Garden & Mason Sts., Camb. Admission $2.75. Music by The Blackwater String Band. Sponsored by the New England Folk Festival Association. Call 235-6181.

FRIDAY/8

FOLK DANCE PARTY, 8:15 p.m. at 0 Garden St., Camb. Music by the Cambridge Folk Orchestra; refreshments. Admission $3; call 272-0396.

CONTRA DANCE, 8:15 p.m. at Tufts University, Medford. Admission $2.50; call 965-6602 for details.

SATURDAY/9

SQUARES AND CONTRAS, with caller Ted Sannella, 8:30 p.m. at Scout House, 74 Walden St., Concord. Admission $2.50; call 234-4437.

CARAVANSERAI, folk-dance coffeehouse at Old Cambridge Baptist Church, 1151 Mass. Ave., Camb., 8-11 p.m. Admission $4.50 includes refreshments; call 776-7314. Tonight: Evo Nas, Bulgarian & Macedonian.

SQUARE DANCE at 8 p.m. at Old Lincoln Town Hall, Bedford Rd., Lincoln Center. Caller Sarah Gregory Smith, live music. Tickets $5, students and seniors $4; sponsored by Wayland Democratic Town Committee. No alcohol.

ARTISTS' BALL, starting at 9 p.m. at the Cyclorama, Boston Center for the Arts, Clarendon and Tremont Sts., Boston. Tickets $10 in advance, $15 at the door. Music by Arms Akimbo and Zion Initation, dance performance by Company D, and live video.

SWING/BALLROOM DANCE, 8:45 p.m.-12:30 a.m. at Church of Our Savior Parish Hall, 25 Monmouth St., Brookline. Admission $4; call 492-4680.

DR. FOX SINGLES DANCE, 8:30 p.m. at Sterling's, Brookline & Longwood Ave., Boston. Cash bar, refreshments. Admission $6; call 277-1020 or 327-1415.

SUNDAY/10

FAMIY FOLK DANCE, 3 p.m. at First Parish Church, off Rte. 9, Framingham Center. Child care; refreshments; instruction. Admission $2; call 877-7375.

EXPERIENCED SQUARES & CONTRAS, 8 p.m. at Scout House, 74 Walden St., Concord. Tony Parkes & guest callers, live music. Admission $4; call 275-1879.

INTERNATIONAL INSTITUTE, 287 Comm. Ave., Boston, offers an evening of social dancing and a film, 7-11 p.m. Admission $3; call 536-1081.

NEW ENGLAND COUNTRY DANCING at Peabody Museum of Salem, 3 p.m. Caller Sarah Gregory Smith, music by Salem Country Orchestra. Museum admission; call 745-1876.

PERFORMANCE

SATURDAY/2

DANCER BONNIE ZIMMERING performs as part of the "Sudden Difficulties" installation at the Institute of Contemporary Art, this Sat. and next at 2:30 and 4 p.m. and tomorrow and next Sun. at 4 and 5:30 p.m. on the 2nd floor, 955 Boylston St., Boston. Admission $2; call 266-5151.

THURSDAY/7

BOSTON BALLET presents Tchaikovsky's *Swan Lake*, tonight through Apr. 24 at the Colonial Theater, 106 Boylston St., Boston. Tickets $10-$24; call 542-3945.

FRIDAY/8

CONCERT DANCE COMPANY of Boston and the Boston Musica Viva give a joint concert at 8 p.m. at Jordan Hall, 290 Huntington Ave., Boston. Tickets $10; students and seniors $5; call 639-0768 or 923-1709.

FRIDAY/8

JAZZ DANCER BRENDA BUFALINO, with the Tufts Jazz Choir, and pianist Amy Duncan, 8 p.m. at Berklee Performance Center, 136 Mass. Ave., Boston. Tickets $12.50; call 266-7455.

SATURDAY/9

KRAKOWIAK POLISH DANCERS of Boston perform at 7:30 p.m. at Northeastern University's Alumni Auditorium, 360 Huntington Ave., Boston. Tickets $7; call 262-1194 or 825-6410.

CLASSICAL DANCES OF INDIA will be performed by Neena Gulati at 7 p.m. at Paine Hall, Harvard University, Camb. Tickets $5; call 254-6000 or 468-2289.

DANCECRAFT AT BOSTON COLLEGE, tonight at 8 p.m. and tomorrow at 3 p.m., with works by Erica Drew,' Dawn Kramer, Margot Parsons, Pamela Renna, and Robert Ver Eecke. (Call 332-7498 or 964-5310); how much?

SUNDAY/10

DANCERS FOR DISARMAMENT, 3 and 8 p.m. at Joy of Movement Center, 536 Mass. Ave., Central Sq., Camb., with Ram Island Dance Co.; Dinosaur Dance; Judith Chaffee, Dance Collective; Ruth Birnberg, DanceBound; Rozann Kraus & Daniel Epstein; Performing Arts Ensemble; Lyn Neeley, Wallflower Order; Impulse Dance Company; Zellsworth Dancers; and mime Annie Loui. Tickets $5; call 864-2552.

EVENTS

SATURDAY/2

ROCK AND ROLL EXPO, 9 a.m.-9 p.m. at the Hotel Bradford, 275 Tremont St., Boston. Records, books, magazines, buttons, etc. Admission $2.

RACQUETBALL SINGLES PARTY, 7:30-10 p.m. at Athenaeum House, 215 First St., Camb. (enter by Munroe St.), for singles 25-45. Cash bar, admission $4. Call 284-4159.

COMMUNITY BOATING OPEN HOUSE, 9 a.m.-sunset today and tomorrow at the boathouse, on the Esplanade between the Hatch Shell and Longfellow Bridge. Free films and sailboat rides. Call 523-1038 for more information.

MONDAY/4

INTERNATIONAL FESTIVAL sponsored by Boston University, today through Sat. the 9th. Call 353-3565 for events and admission charges.

9to5 OPEN HOUSE, 5:45-7 p.m. at St. Paul's Cathedral, Park and Tremont Sts., Boston., Free; call 423—3253. Refreshments.

CARDIOPULMONARY RESUSCITATION, 7 p.m. at Beth Israel Hospital, 330 Brookline Ave., Bosotn. Fee $5; call 735-4431 for reservations.

WEDNESDAY/6

VETERANS' EDUCATION OPEN HOUSE sponsored by UMass/Boston, 3-8 p.m. at North End Union, 20 Parmenter St., Boston.

DAY ACTIVITY PROGRAM of the Roxbury Multi-Service Center offers a special chicken dinner for $3.50, 11 a.m.-6 p.m. at 321 Blue Hill Ave., Roxbury. Call 427-4470, ext. 66 or 65.

EVENTWORKS begins at the Mass. College of Art with an installation called *TV House*, tonight through Sat., 1-4 p.m. at Overland Performance Gallery, 26 Overland St., Boston. Free.

THURSDAY/7

AD CLUB AUCTION to benefit the Sportsmen's Tennis Club, 5:30 p.m. at the Back Bay Hilton. Tickets $30; call 262-1100.

FRIDAY/8

FASHION SHOW AND PARTY featuring designs by Henry Jackson, Gazelle of Newbury St., Susan Jemeison, with hair by John Athison and commentator Tanya Hart. At 8 p.m. in Alumnae Hall, Wellesley College, Wellesley, with reception with designers and models afterwards. Tickets $7; call 237-7481.

SATURDAY/9

ART AUCTION, 7:30 p.m. at the Mass. College of Art's Longwood Theater, 364 Brookline Ave., Boston. Preview 9 a.m.-5 p.m. at Thompson Gallery, Mass. College of Art, Apr. 4-9.

KITE DAY ON PEDDOCK ISLAND, with boat departing at 10 a.m. from Long Wharf, Boston, and returning at 5 p.m. Bring lunch. Tickets $5; call 523-1184.

COMPUTER FLEA MARKET, Waltham VFW Post #2152, 210 Felton St., Waltham. Admission $1. Call 449-3000 for time of event.

INTERNATIONAL SPRING FEAST, with dishes from Africa, Latin America, the Middle East, and Europe, and Latin American and world music. Tickets $8; call 424-1176. From 7 to 9 p.m. at the African-American Institute, 40 Leon St., Boston. Sponsored by Boston Emergency Housing Campaign.

SPRING FASHION SHOW this afternoon at Parker's Restaurant, Parker House, Tremont and School Sts., Boston, with fashions from Bonwit Teller. Tickets $25 to benefit Rosie's Place; call 545-1980.

NEW ENGLAND OPEN KARATE CHAMPIONSHIPS, 8 p.m. at Shapiro Gymnasium, Brandeis University, 415 South St., Waltham. Tickets $5; call 567-4989.

BOSTON BUILDING MATERIALS CO-OP, a consumer-owned and -run organization that provides low-cost storm windows and insulation, holds an open house, 10 a.m.-2 p.m. at 3134 Washington St., Jamaica Plain. Free; call 524-1984.

BROOKLINE ARTS COUNCIL AUCTION to benefit Brookline Arts and Humanities, with celebrity auctioneers Barney Frank, Tom Cottle, Evie Titleman, and Dave Rodman, 7-10 p.m. at TraveLodge, 1200 Beacon St., Boston. Tickets $10; call 566-6971 or 469-0354.

SUNDAY/10

PSYCHIC FESTIVAL, noon-6 p.m. at New England Life Hall, 225 Clarendon St., Boston. Readings, demonstrations, etc. Admission $4; call 739-2200.

SCIENCE FOR THE PEOPLE open house, 7:30 p.m. at MIT, building 4, room 149, 77 Mass. Ave., Camb. Call 547-0370.

BOSTON MILK RUN 10K ROAD RACE begins at 11 a.m. on Ave. Louis Pasteur, Emmanuel College, the Fenway. Entry fee $8; call 523-0734 for information.

MUSIC

CLASSICAL

SATURDAY/2

ALEA III, the contemporary music ensemble, plays music by Luigi Dallapiccola, Alban Berg, Manfred Trojahn, George Crumb, and Witold Lutoslawski at 8 p.m. at Longy School of Music, 1 Follen St., Camb. Admission $7, students and seniors $3.

MASS. YOUTH WIND ENSEMBLE plays music of Gershwin, Berlioz, and Gustav Holst from 11 a.m. to 5 p.m. at Faneuil Hall Marketplace, in the

Grand Rotunda. Donations to benefit the group's upcoming trip to France; call 262-1120.

SUNDAY/3

DR. MARTIN LUTHER KING CONCERT, with Rev. Donald Valls of Detroit and the New Temple Singers of St. Paul African Methodist Episcopal Church, at 7 p.m. in MIT's Kresge Auditorium, opposite 77 Mass. Ave., Camb. Donation $5.

VIOLIST JONATHAN BAGG and pianist Susan Greenberg play Bach, Enescu, and Brahms at 8 p.m. at Walnut Hill School of Performing Arts, Highland St., Natick. Donations requested; call 653-4312.

MONDAY/4

COLLAGE, the contemporary music ensemble, performs new works by Yehudi Wyner and Marc Antonio Consoli, with Gunther Schuller conducting, at 8:30 p.m. at Sanders Theater, Kirkland and Quincy Sts., Camb. Tickets $6, students and seniors 4; call 437-0231. Lecture by Wyner at 5:30 p.m.; $3.

PIANO TRIOS of Mozart, Beethoven, and Mendelssohn will be performed by violinist Roman Totenberg, celist Bruce Coppock, and pianist Claude Frank at 8 p.m. at Longy School of Music, 27 Garden St., Camb. Tickets $7, students $4; call 876-0956.

TUESDAY/5

ENGLISH GUITARIST ED FLOWER plays Villa-Lobos and other Portuguese and other Brazilian composers at 8 p.m. at Boston University, room 130, 605 Comm. Ave., Boston, entrance at Sherborn St. Free.

WEDNESDAY/6

PIANIST ROBERT CARRIKER performs at 12:10 p.m. at St. Paul's Cathedral, 138 Tremont St., Park St. Sta., Boston. Free.

B.U. TROMBONE ENSEMBLE performs at 8 p.m. at Marsh Chapel, 735 Comm. Ave., Boston. Free.

JOHN CAGE CONCERT, with pianist Stephen Drury and violinist Daniel Stepner, at 8 p.m. at Remis Auditorium, Museum of Fine Arts, Boston. Tickets $8; call 267-9300, ext. 289.

I NUOVI, friends of the Opera Co. of Boston, meet at 6 p.m. at the Opera House, 539 Washington St., Boston, for an open rehearsal of Rimsky Korsakov's *The Invisible City of Kitezh,* with hors d'oeuvres and vodka. Tickets $6; call 426-5300.

SOPRANO CLARA SANDLER and pianist Terry Decima play Baroque Spanish songs by Mendelssohn, Poulenc, and Montsalvatage at 8 p.m. at Williams Hall, New England Conservatory, 290 Huntington Ave., Boston. Free.

THURSDAY/7

ARS ANTIGUA TRIO, with trombonists Kevin Henry, Douglas Wauchope, and Thomas Everett, plays music of Bach and Bozza and premières of works by Gudrun Lund, Eric Culver, and Edward Diemente at 8 p.m. at Emmanuel Church, 15 Newbury St., Boston. Donations requested.

DIE FLEDERMAUS will be performed tonight through Sat. at 8 p.m. and Sun. at 3 p.m. at Boston Conservatory Theater, 31 Hemenway St., Boston. Admission $6, students and seniors $3; call 536-6340.

BOYLSTON WOODWIND TRIO, with flutist Matthew Marvuglio, clarinettist André Lizotte, and bassoonist Steve Young, performs classical and modern works and its own originals at Brookline High School, 115 Greenough St., Brookline. Tickets $10; call 734-1111 or 734-1120 for time of concert.

HARPSICHORDIST CHARLOTTE KAUFMAN, flutist Catherine Folkers, and soprano Susan Kuzma perform at noon in the MIT Chapel, opposite 77 Mass. Ave., Camb. Free; call 253-2906.

PIANIST SHEILA WAXMAN plays Bach, Beethoven, and Chopin at 12:30 p.m. at Federal Reserve Bank, 600 Atlantic Ave., across from South Station, Boston. Free.

LYDIAN STRING QUARTET plays works by Haydn, Bartók, and Brahms at 8 p.m. at Goethe Institute Boston, 170 Beacon St., Boston. Free; call 262-6050.

LITTLE ORCHESTRA OF CAMBRIDGE, with soprano Lorraine Hunt, plays works by Mendelssohn and Mozart at 7:45 p.m. at Central Sq. Branch Library, 45 Pearl St., Camb. Free; call 498-9081.

FRIDAY/8

JOEL AND RITA MOERSCHEL, cellist and pianist, perform music of Beethoven, Popper, and Brahms at 8 p.m. at All Newton Music School, 321 Chestnut St., West Newton. Free; call 527-4553.

HARPSICHORDIST JOSEPH PAYNE plays music of the English virginalists at 8 p.m. at Church of the Advent, Mt. Vernon and Brimmer Sts., Boston. Free; call 523-2377.

BOSTON MUSICA VIVA performs works by Steve Reich, Christopher Rouse, and Schoenberg/Webern, with the Concert Dance Company of Boston performing dances by Annabelle Gamson and Kathryn Posin, at 8 p.m. at Jordan Hall, 290 Huntington Ave., Boston. Tickets $10, students and seniors $5; call 639-0768 or 923-1709.

GUITARIST ANTHONY GLISE plays Bach, Villa-Lobos, Frank martin, and Mauro Giuliani at 7:30 p.m. at Episcopal Divinity School Chapel, 99 Brattle St., Camb. Free.

LES FILLES DE SAINTE-COLOMBE, viola da gamba trio of Sarah Cunningham, Wendy Gillespie, and Mary Springfels, plays music of Purcell, Jenkins, Schenk, and Schwartzkopf at 8 p.m. at Swedenborg Chapel, Kirkland and Quincy Sts., Camb. Tickets $7, students and seniors $4; call 489-0003.

L'AMFIPARNASO, madrigal opera by Orazio Vecchi, will be performed at 8 p.m. at Jewett Auditorium, Wellesley College, Wellesley, conducted by F. John Adams. Free; call 235-0320.

HUNGARIAN CHAMBER MUSIC by Dohnanyi, Bartók, Kodály, and Andor Kovach will be performed by Carol Lieberman, Ronald Feldman, and Lois Shapiro at 8 p.m. at First and Second Church, 66 Marlborough St., Boston. Tickets $4, students and seniors $2.

MEN'S CHORALE OF BOSTON performs Handel, Purcell, Britten, and Barber at 8:30 p.m. at Marsh Chapel, Boston University, 735 Comm. Ave., Boston. Free; call 482-3424.

RADCLIFFE CHORAL SOCIETY performs music by Stravinsky, Dello Joio, Caplet, and Ives at 8:30 p.m. at Sanders Theater, Kirkland and Quincy Sts., Camb. Tickets $4, students and seniors $2; call 495-5730.

SCARBOROUGH CHAMBER PLAYERS play music music by Lester Trimble, Henry Cowell, Albert Roussel, Ludwig Spohr, and Alan Blank and the première of a work by David Erlanger at 8 p.m. at Longy School of Music, 27 Garden St., Camb. Admission $6; call 328-0677.

CAROL COMUNE plays classical piano at 7 p.m. at the Mall at Chestnut Hall. Free.

SATURDAY/9

THE DAGAR BROTHERS perform North Indian vocal music at 7 p.m. at Hilles Library, Shepard and Garden Sts., Camb. Admission $10; sponsored by the Harvard South Asian Society; call 876-4065.

NEW ENGLAND CONSERVATORY CHORUS performs Bach's *Passion According to St. John* at 8 p.m. at Jordan Hall, 290 Huntington Ave., Boston. Free; call 262-1120.

HARVARD-RADCLIFFE ENSEMBLE SOCIETY plays Brahms and Schubert at 8 p.m.a t Sanders Theater, Kirkland and Quincy Sts., Camb. Tickets $3, students and seniors $2; call 498-3310.

ORGANIST FRED GRAMANN plays Bach, Buxtehude, and Ernst at 8:30 p.m. at Slosberg Music Center, Brandeis University, Waltham. Free; call 647-2562.

SUNDAY/10

BARITONE PETER HART performs music of Ravel, Massenet, Wolf, and Donizetti at 3 p.m. at Longy School of Music, 27 Garden St., Camb. Free; call 876-0956.

PIANIST DOINA SIMOVICI plays Mozart, Beethoven, Chopin, and Enescu at at 8 p.m. at Walnut Hill School of Performing Arts, Highland St., Natick. Donations requested; call 653-4312.

SOPRANO FRANCES KADINOFF and pianist Jane Wanger, with string and guitar assistance, performs works of Schubert, Brahms, Poulenc, Satie, Moussorsky, Rachmaninov, and Chausson at 8 p.m. at All Newton Music School, 321 Chestnut St., West Newton. Free; call 527-4553.

RENAISSANCE LUTE SONGS, with lutenist Joel Cohen and soprano Anne Azema, at 4 p.m. at St. Mary of the Harbor, Provincetown. Tickets $5 include reception afterwards; call 487-0955.

OLD STOUGHTON MUSICAL SOCIETY presents an all-American program of music by William Billings, Stephen Foster, Dudley Buck, and Charles Ives at 4:30 p.m. at First Congregational Church, 76 Pierce St., Stoughton. Tickets $4; call 344-8212 or 344-4023.

CHOIR OF ST. MICHAEL'S CATHEDRAL, BARBADOS, West Indies, performs at 4 p.m. at St. Paul's Cathedral, 138 Tremont St., Boston. Free. This concert will be given again at 12:10 p.m. on Apr. 13.

PIANIST DEBRA SPIRO performs music by Bach, Prokofiev, Chopin, and Beethoven at 2:30 p.m. at Malden Public Library, 36 Salem St., Malden (enter by Park St.). Free; refreshments. Call 324-0218 for information.

18th-CENTURY MUSIC from the Mass. Historical Society will be presented at 2:30 p.m. at Boston Public Library, Copley Sq., in the downstairs lecture hall, with speech by David McKay and concert by vocalists from Tufts and instrumentalists from SUNY/Stony Brook, NY. Free; call 536-5400, ext. 216.

POPULAR, ETC.

SATURDAY/2

KLEZMER CONSERVATORY BAND, with guests Billy Novick & Guy Van Duser, at 8 p.m. at Sanders Theater, Kirkland and Quincy Sts., Camb. Tickets $6; call 227-6029.

JAZZ AT THE PLAZA — the New Black Eagle Jazz Band, the White Heat Swing Orchestra, and Vince Giordano's gang will be playing simultaneously in three different rooms, all with dancing. Admission $9.50 includes all three bands; call 876-7777 for time of event.

SUNDAY/3

PHIL WILSON AND THE TROMBONE ENSEMBLE perform at 7:30 p.m. at Emmanuel Church, 15 Newbury St., Boston, as part of Jazz Celebrations. Free; call 267-3608.

MONDAY/4

BACK BAY BONES AND BACK BAY BRASS, 8:15 p.m. at Berklee Performance Center, 136 Mass. Ave., Boston. Tickets $2; call 266-7455.

SOLARIS makes fusion music at 8 p.m. at Brown Hall, New England Conservatory of Music, 290 Huntington Ave., Boston. Free; call 262-1120.

JAZZ AT THE PUDDING presents the Ricky Ford Quartet at the Hasty Pudding Club, 12 Holyoke St., Harvard Sq., Camb., at 9 and 11 p.m. Admission $6; call 876-8923.

TUESDAY/5

BERKLEE DUES BAND, with Phil Wilson, performs at 8:15 p.m. at Berklee Performance Center, 136 Mass. Ave., Boston. Admission $2; call 266-7455.

HAMMERED-DULCIMER MUSIC of Ireland and 16th-century France will be performed by Doug Ecker at 8 p.m. at MIT Chapel, 48 Mass. Ave., Camb. Tickets $4; call 232-9654.

JOEL PRESS and the Evolutionary Jazz Ensemble performs at 7:30 p.m. at Newton Free Library, 414 Centre St., Newton Corner. Free; call 552-7145.

FOLK FESTIVAL with Jan Downey, Talitha Nelson, Ed Pearlman, Reynardine, and others, MC'd by Peter Johnson, at 8 p.m. at the Village Coach House, 204 Washington St., Brookline Village. Admission $3; call 566-8861.

WEDNESDAY/6

JOE MORRIS TRIO, with guitarist Joe Morris, drummer Lawrence Cook, and bassist Sebastian Steinberg, at 8 p.m. at Boston Film/Video Foundation, 1126 Boylston St., Boston. Admission $3.50; call 787-4209 or 536-7128.

THURSDAY/7

LIVING PROOF, original improvisations by a quintet of sax, flute, violin, piano, bass, and drums, at 8 p.m. at Blacksmith House, 56 Brattle St., Camb. Admission $3; call 547-6789.

MICHAEL HAYES QUARTET, with vibraharpist Michael Hayes, flutist and saxophonist Stan Strickland, bassist Tim Ingles, and drummer D#, at 8:30 p.m. at Boston College, O'Connell House, Upper Campus, Chestnut Hill. Free; call 734-9403.

Continued on page 28

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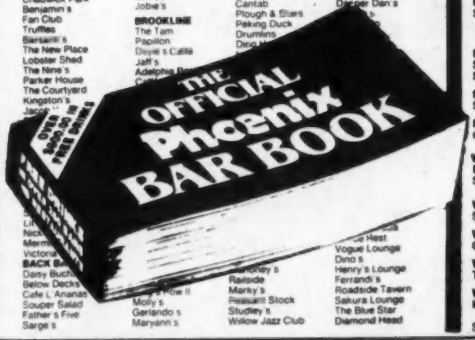

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The Nine's
Parker House
The Courtyard
Kingston's
Jacks

Primo's
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Ruggles
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Ground Round
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Bring out your Best—Spring 1983

Continued from page 27

FRIDAY/8

SOUNDINGS OF METAL AND WOOD, with trombonist Tom Plsek and violinist Malcolm Goldstein in music by Plsek, Goldstein, Cage, and Wolff, at 8 p.m. at Friend St. Space, 280 Friend St., near North Sta., Boston. Admission $4.

CHUCK STEVENSON SEXTET performs a history of jazz, with Dick Johnson and his Swing Shift, pianist Bob Winter, Ted Pease, Ken Wenzel, and John Repucci, at 8:15 p.m. at the Sentry Center, Rte. 2, Concord. Tickets $12; call 369-6713 or 275-9288.

BRIAN ROLLAND, with flutist Barbara London, bassist John Hunter, and drummer Kevin Moran, performs at 8 p.m. at Paine Hall, Harvard University, Camb. Tickets $4.

NEW ENGLAND RAGTIME ENSEMBLE conducted by Gunther Schuller at 8 p.m. at Symphony Hall, with music Scott Joplin, Eubie Blake, Jelly Roll Morton, and others. Tickets $5-$12; call 266-1492.

ANTIGRAVITY JAZZ BAND performs at 7 p.m. at Cambridge Public Library, 449 Broadway, Camb. Free; call 498-9080.

SOLOMON'S SEAL, guitar and dulcimer with Rick and Lorraine Lee, at 8 p.m. at Needham Congregational Church, 1154 Great Plains Ave., Needham. Admission $3, children $1; call 449-0294. Sponsored by the Folk Guild.

SATURDAY/9

FOLK SONG SOCIETY sponsors a coffeehouse at 7:30 p.m. at Tufts University, Medford. Admission $2.50; call 965-6602 for exact location.

WCUW-FM JAZZ SERIES presents Anthony Davis, James Newton, and Abdul Wadud at 8 p.m. at Worcester Polytechnic Institute, Alden Hall, Worcester. Tickets $6; call 753-1012 or 524-4774.

BATTLE OF THE DJs, fundraiser for the Mediaplace, starting at 9 p.m. at 10 West St., 2nd floor, Boston. Tickets $5; call 542-5351.

KLEZMER CONSERVATORY BAND performs at 8 p.m. at Peabody Veterans Memorial High School, Lowell St., Peabody. Tickets $10; call 532-1293. Buffet supper afterwards, by reservation only; $15 includes concert.

GRUPO AYMARA, FROM BOLIVIA, performs native and contemporary Aymara and Quechua music at 7 p.m. at Merrimack College Auditorium, Rte. 114, North Andover. Tickets $5; call 373-1163.

FOLKSINGER NICK PLAKIAS performs in the Saturday Night in Marblehead series at 9 p.m. at the Church of St. Andrew, Lafayette St., Rte. 114, Marblehead. Admission $3.

SUNDAY/10

JOEL PRESS and the Evolutionary Jazz Ensemble performs at 2 p.m. at Brookline Public Library, with trumpeter Herb Pomeroy, pianist Dave Kikofski, bassist Mark Henry, and drummer D#. Free.

HOLLY NEAR AND RONNIE GILBERT, with pianist Jeff Langley and sign-interpreter Susan Freundlich, will perform at 4 and 8 p.m. at Berklee Performance Center, 136 Mass. Ave., Boston. Tickets $9; call 266-7455.

JOE VAL & THE NEW ENGLAND BLUEGRASS BOYS perform at 7 p.m. at First Church Congregational, 11 Garden St., Camb. Tickets $5; call 661-0214 or 646-5535.

MAGICAL STRINGS performs traditional Celtic music at 7:30 p.m. at Barton Sq. Playhouse, 8 Barton Sq., Salem. Tickets $4; call 744-0114.

VOCALIST SUSAN QUIGLEY-DUGGAN performs songs made famous by Billie Holliday at 2 p.m. at Joy of Movement Center, 542 Comm. Ave., Kenmore Sq., Boston. Free, sponsored by Guitar Workshop; call 262-5520.

GUITARIST CHRISTOPHER BROOKS and friends are presented by Jazz Celebrations at 7:30 p.m. at Emmanuel Church, 15 Newbury St., Boston. Donation $3.50; cal 267-3608.

TROMBONIST GEORGE MASSO performs with the Brandeis Jazz Ensemble at 7 p.m. at Slosberg Recital Hall, Brandeis University, Waltham. Free; call 647-2303.

POETRY & PROSE

SATURDAY/2

THE CALLING, a solo performance by Justine Lewis, will be given tonight and Apr. 8 and 9 at 8:30 p.m. at Cauldron Experimenti Theater, 22 Randolph St., Boston. Donation $5; call 542-8575.

THE NEW ENGLAND SAMPLER, a dramatic presentation of poetry, music, and play scenes by Boston-area writers, will be presented at 8 p.m. at Blacksmith House, 56 Brattle St., Camb., with featured guest poet Kathleen Spivak and works by Ai, Frank Bidar, Sherry Kramer, Karen Lindsey, Elizabeth Wyatt, and others. Conceived and staged by Judith Rosen. Music by Elliot Balaban. Tickets $3; call 547-6789.

MONDAY/4

PETER PIPER'S PICK OF POETS presents short Monday-night readings from 7:30 to 8:45, interspersed with piano music by Bonnie McLeod, at Peter Piper Restaurant, 91 Mass. Ave. (between Boylston and Commonwealth), Boston. Sponsored by Stone Soup Poets. Call 227-0645 for information.

BLACKSMITH POETRY READINGS weekly at 8:15 p.m. at Blacksmith House, 56 Brattle St., Camb. Donations requested; call 547-6789. Tonight: Katha Pollitt.

"DIFFERENT VOICES: 20th-Century New England poets, lecture series by Samuel French Morse of Northeastern University, Mondays through May 2 at 7:30 p.m. at Codman Sq. Branch Library, 690 Washington St., Codman Sq., Dorchester. Free. Tonight: "Voices from North of Boson: E.A. Robinson, Robert Frost, and Others."

TUESDAY/5

BOOK DISCUSSION, 7 p.m. at Watertown Public Library, 123 Main St., Watertown. Free; call

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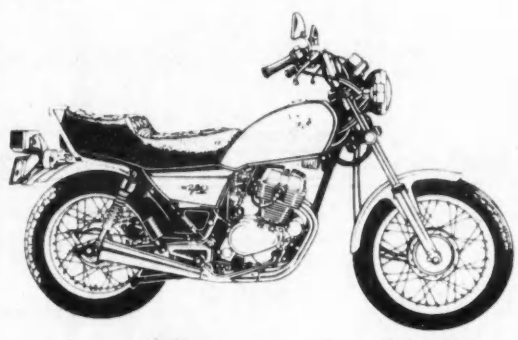

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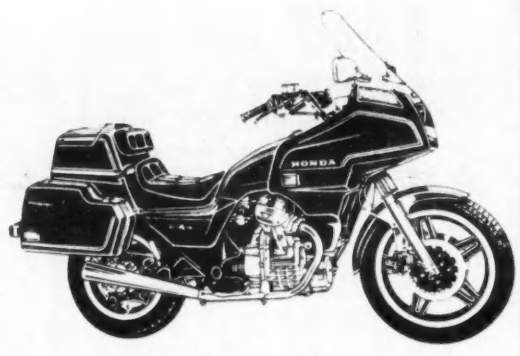

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924-5390. Tonight's subject: *The White Hotel*, by D.M. Thomas.

THURSDAY/7

BOOK DISCUSSION at 7:30 p.m. at Central Sq. Branch Library, 45 Pearl St., Camb. Tonight's subject: Albert Camus's *The Fall*. Free; call 498-9081.

EDWARD HIRSCH AND JUDY PLATZ will read at 8 p.m. at the Cronkhite Graduate Center, 6 Ash St., Camb., sponsored by the Grolier Book Shop. Admission $2; call 547-4648.

IRISH POET DESMOND EGAN reads from his work at 8:30 p.m. at Mather House, Harvard University, Cowperthwaite St., Camb. Free; call 267-1066.

FRIDAY/8

THE FIRST BLACK AMERICAN NOVEL, from 1859, recently rediscovered by Henry Louis Gates Jr. of Yale, will be discussed at 4 p.m. at Northeastern University Faculty Center, 96 the Fenway, Boston. Free; call 437-3687.

TRANSLATOR AND POET FREDERICK MORGAN will read at 6 p.m. at the Institute of Contemporary Art, 955 Boylston St., Boston. Admission $4 includes reception afterwards; call 266-5151.

SATURDAY/9

NOVELIST PHYLLIS BIRNBAUM reads from her collection of short stories by Japanese women, *Rabbits, Crabs, Etc.*, at 2 p.m. at Asian Books, 12 Arrow St., Camb. Free; call 354-0005. Reception afterwards.

SUNDAY/10

POTLUCK SUPPER AND SHARING OF WRITING for women who write, at 5 p.m. at Cauldron Experimental Theater, 22 Randolph St., South End, Boston. Donation $1; call 542-8575.

"MORE THAN A BEANSTALK," Jack tales from the Southern Mountains by storyteller Donald Davis of North Carolina, at 7 p.m. at Simmons College, Main Auditorium C101, 300 the Fenway, Boston. Tickets $4; call 738-2224.

TALKS

SATURDAY/2

PAINTER NATALIE ALPER talks about the relation between drawing and painting at 1 p.m. at the Museum of Fine Arts, 465 Huntington Ave., Boston, in the Seminar Room. Admission $3.50; call 267-9300.

SUNDAY/3

THEOSOPHICAL SOCIETY in Boston presents "New Perspectives on Voluntary Simplicity," with Diane DePuydt, at 4 p.m. at 122 Bay State Rd., Boston. Donation $3; call 266-0410.

JONATHAN KOZOL, author of *Death at an Early Age* and other books, speaks on "Social Change and Private Ethics in a Decade of Despair" at 11 a.m. at the Community Church of Boston, Morse Auditorium, 602 Comm. Ave., Kenmore Sq., Boston. Free. Music by flutist Takao Shinzawa and pianist Joe Fish.

MONDAY/4

"BUDDHA IN THE PALM OF YOUR HAND," talk by Ösel Tendzin, American teacher of Tibetan Buddhism, at 8 p.m. at BU School of Public Communication Auditorium, 640 Comm. Ave., Boston. Admission $4; call 965-2827.

JOURNALIST WILLIAM SHIRER will speak on "The Impact of Personalities on History: Hitler and Gandhi," at 7:30 p.m. at Trim Conference Center, Babson College, Wellesley. Free; call 235-1200, ext. 548.

INTER-AMERICAN SECURITY will be discussed by Richard J. Bloomfield, former ambassador to Ecuador and Portugal, at 5:30 p.m. at World Affairs Council, 22 Batterymarch St., Boston. Admission $7; call 482-1740 for information and reservations.

"BUT WHAT ABOUT THE RUSSIANS?", talk at 8 p.m. at Christ Church, 0 Garden St., Harvard Sq., Camb., by Nina Tumarkin of Wellesley College, author of *Lenin Lives*. Donation $2.50; call 868-4347.

TUESDAY/5

"CABLE TV: Its Promise and Potential," talk at 8:15 p.m. at Blacksmith House, 56 Brattle St., Camb. Admission $1; call 547-6789.

I.F. STONE speaks tonight, Thurs. and Apr. 14 at 8 p.m. at the Forum at JFK School of Govt., 79 JFK St., Camb. The series is entitled "The Trial of Socrates." Free.

COMPUTER-MUSIC LECTURE by Max V. Mathews of Bell Labs: "Real-Time Systems." At 4 p.m. at MIT's Landau Bldg., room 110, 25 Ames St., Kendall Sq., Camb. Free; call 253-7441.

AMERICAN WOMEN'S EXPEDITION TO AMA DABLAM, slide talk by leader Sue Giller at 7:30 p.m. at Cabot Auditorium, 3 Joy st., Boston. Sponsored by Appalachian Mountain Club. Admission $2.50.

"THE JOY AND THE MADNESS OF BOOK ILLUSTRATING," slide talk by wood engraver Barry Moser at 8 p.m. at Boston Public Library, in the downstairs lecture hall. Free; call 536-5400, ext. 216. Cosponsored by Wenniger Graphics.

WEDNESDAY/6

THE VERDICT: Outline to Manuscript to Movie," talk by novelist and screenplay collaborator Barry Reed at 8 p.m. at Boston Public Library, Copley Sq., in the downstairs lecture hall. Free; call 536-5400, ext. 216.

"WOMEN'S STUDIES AT WEST GERMAN UNIVERSITIES," talk by Ilse Brehmer and Juliene Jacobi of University of Bielefeld, West Germany, at 4 p.m. at Gilman Room, Agassiz House, Radcliffe Yard, 10 Garden St., Camb. Free.

"AFRICA IN CRISIS," with Clarence Clyde Ferguson Jr., former ambassador to Uganda, at 6 p.m. at Wellesley Community Center, 219 Washington St., Wellesley Hills. Admission $8; call 482-1740 for information and reservations.

NUTRITIONIST AND TUFTS PRESIDENT JEAN MAYER talks on "Are Universities Social Problem Solvers?" at 8 p.m. at Cambridge Forum, 3 Church St., Harvard Sq., Camb. Free.

"THE REVOLUTION BETRAYED," Marxist talk at 7:30 p.m. at Phillips Brooks House, Harvard Yard, Camb., sponsored by the Spartacus Youth League. Free; call 492-3928.

SIGN LANGUAGE, given in two sessions, tonight and Apr. 13 at 7 p.m. at Fox Branch Library, 175 Mass. Ave., Arlington. Call 643-0026 to register.

THURSDAY/7

"JOURNEY TO LEBANON," slide talk by Joseph Lahoud, pastor of Our Lady of the Cedars of Lebanon Church, Jamaica Plain, and Victor Nassif of Middle East Air Lines, at 2 p.m. at Boston Public Library, Copley Sq., in the downstairs lecture hall. Free; call 536-5400, ext. 216.

"STYLE THAT WORKS," talk by fashion consultant Alvene P. Williams at 10:30 a.m. at Blacksmith House, 56 Brattle St., Camb. Admission $1; call 547-6789.

CAROL GREENWALD, president of the National Consumers Cooperative Bank, talks at 7 p.m. at Simmons College, 300 the Fenway, Boston, on "Professional Ethics in the Pragmatic '80s." Free; call 738-2124.

R. BUCKMINSTER FULLER, designer of the geodesic dome, speaks on "Is Higher Education Failing Humanity?" at 7 p.m. at First Parish Meeting House, Mass. Ave. and Church St., Harvard Sq., Camb. Free. Cosponsored by Cambridge Forum and Harvard University.

ENGLISH CRITIC CHRISTOPHER RICKS will speak on *King Lear* at noon at Northeastern University's Frost Lounge, Ell Bldg., 360 Huntington Ave., Boston. Free; call 437-3676.

"WHO COMES FIRST — THE PATIENT OR THE DISEASE?", talk by Oliver Cope of Harvard Medical School at 7:30 p.m. at Lindemann Mental Health Center, 25 Staniford St., Boston. Free.

NOBEL LAUREATE SEAN McBRIDE speaks at 8 p.m. at St. Ignatius Church, Chestnut Hill, on "Peacemaking in an Armed World." Free; call 969-0100, ext. 3739.

"THE CORPORATION FOR BOSTON: A New Model for Leadership in the City," talk by Dean Hubert Jones of BU School of Social Work at noon at Brandeis University's Florence Heller Graduate School in Social Welfare, Waltham. Free; call 647-2108.

JULIAN BOND speaks at 8 p.m. at Houghton Memorial Chapel, Wellesley College, Wellesley. Free; call 235-0320.

BEGINNING READING INSTRUCTION will be discussed in a slide talk by Don Holdaway, author of *The Foundations of Literacy*, at 3:30 p.m. at Welch Auditorium, Lesley College, Mellen St., Camb.

"RHYTHMS OF A CHANGING EARTH," talk by Michael Sheffield at 8 p.m. at Habitat Institute for the Environment, 10 Juniper Rd., Belmont. Admission $2; call 489-3850.

GERMAN AUTHOR INGEBORG DREWITZ talks on "The Literary and Cultural Reality of West Berlin" at 7:45 p.m. at Boston Public Library, Copley Sq., in the downstairs lecture hall. Free; call 536-5400, ext. 216.

IMPRESSIONISM: A LOOK AT LIGHT, lecture series Thursdays through Apr. 28 at 7:30 p.m. at Brighton Branch Library, 40 Academy Hill Rd., Brighton, with muralist Aileen Callahan. Free; call 782-6032. Tonight: "Reflecting Pools" in the art of Monet, Renoir, and Sisley.

FRIDAY/8

"BUDDHA IN THE PALM OF YOUR HAND," talk by Ösel Tendzin at 8 p.m. at Dharmadhatu, 515 Centre St., Newton Corner. Admission $4; call 965-2827.

PHOTOGRAPHER JOEL MEYEROWITZ talks on his work at 8 p.m. at Morse Auditorium, 602 Comm. Ave., Boston. Tickets $4; call 783-9333. Reception afterwards; $30.

DANIEL PATRICK MOYNIHAN talks at 8 p.m. at the Forum at JFK School of Govt., 79 JFK St., Camb. Free.

ART SANDWICHED IN, lunchtime lectures at Institute of Contemporary Art, 955 Boylston St., Boston. Admission $2 includes coffee and dessert; bring lunch. Call 266-5151. Today at 12:15 p.m. Gloria Davenport speaks on "Video Syncs In: The New Soaps."

VIEWS ON BERLIN TODAY, symposiums presented 10 a.m.-1 p.m. in the Rabb Lecture Hall of the Boston Public Library, 2-5 p.m. also at Boston Public Library, with films 7-9 p.m. at Goethe Institute, 170 Beacon St., Boston.

SATURDAY/9

MORE BERLIN SYMPOSIUMS, 10 a.m.-1 p.m. at Boston Public Library. Free; call 536-5400.

"BLACK ENTREPRENEURS: Taking Care of Business," panel discussion in the library of Wellesley College, Wellesley, 2-4 p.m. Free.

SUNDAY/10

I.F. STONE offers "A Maverick's View of the Nation and the World" at 8 p.m. at Ford Hall Forum, in Northeastern University's Alumni Auditorium, 360 Huntington Ave., Boston. Free.

"THE FLUID BREATH OF GLASS," talk by artist Dale Chihuly at 3 p.m. at Museum of Fine Arts, 465 Huntington Ave., Boston, in the Remis Auditorium. Museum admission; call 267-9300.

A COMMEMORATION OF WAR TAX RESISTERS will be offered by a panel of Quaker resisters at 1:15 p.m. at the Friends Meeting House, 5 Longfellow Park, Brattle St., Camb. Free; call 926-9649.

COMMUNITY CHURCH OF BOSTON presents Paula Rayman of Brandeis speaking on "Unweaving Our Social Fabric: The Military Economy and Unemployment in the 1980s" at 11 a.m. at the Community Church of Boston, Morse Auditorium, 602 Comm. Ave., Boston. Free. Music by Willie Sordill.

ESTABLISHING NETWORKS will be discussed by Jessica Lipnack and Jeffrey Stamps of the Networking Institute, authors of *Networking*, at noon at The Workshop, 72 Columbus St., Newton Highlands, at the Sunday Brunch Club for single individuals. Admission $10 includes potluck brunch; call 527-4478.

MILITANT FORUM presents a panel discussion on "Chemical Poisoning in the Environment and the Workplace" at 7:30 p.m. at 510 Comm. Ave., Boston. Donation $2; call 262-4621.

"TRADESWOMEN'S TOUR TO CHINA," slide talk by Boston women at 3 p.m. at US-China People's Friendship Assn., 720 Mass. Ave., Camb. Free.

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Friday,
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Paine Hall,
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Tickets: $4 at the door
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QUEEN IDA AND THE BON TEMPS ZYDECO BAND
special guest RORY BLOCK
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7:30 & 10:30 (advance sale)

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In the Style of The Grateful Dead
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WITH PAUL WAYNE
EVERY FRIDAY 3-7 PM
ALL DRINKS 2 FOR 1
Sun., April 10
Reggae Bloodlines Dance Concert
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PETER SIMON
Mon., April 11 9 p.m.
COMEDY ALL STARS
OPEN MIKE NIGHT
Hosted by from San Francisco
PAULA PRUNDSTONE
featuring
CHANCE LANGTON
Tues., April 12

NEW GRASS REVIVAL
featuring SAM BUSH, BELA FLECK, PAT FLYNN, and JOHN COWAN
9 & 11 (Advance Sale)
Wed., April 13
DIZZY GILLESPIE
featuring
DICK JOHNSON
7:30 & 10:30 (Advance Sale)

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Fri., April 15
The Atlantics
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LOLITA
Sat., April 16

Fat City
Sun., April 17 — Open till 2 am
Reggae Dance Concert
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Wild Thing Thurs. April 21
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Play by play

compiled by Alan Stern

BABY WITH THE BATHWATER. Christopher Durang, the satirist who has already decimated the institutions of movie-dom (*A History of the American Film*) and the Catholic Church (*Sister Mary Ignatius Explains It All for You*), now does his number on parenthood in this world première by the ART, the company that (in its first incarnation as the Yale Rep) encouraged the playwright when he was in kneepants. Presented by the American Repertory Theater at the Hasty Pudding Theater, 12 Holyoke Street, Cambridge (547-8300), in repertory through May 7. Curtain is at 8 p.m. on Saturday (April 2) and at 7 p.m. on Sunday (April 3). Tix $8 to $10.

BOSOMS AND NEGLECT. John Guare's bizarre comedy about cancer, mother love, and bibliophilia. At the Theater of Newburyport, 75 Water Street, Newburyport (465-2983), through April 23. Curtain is at 8 p.m. Thursday through Saturday, with a 2 p.m. matinee on Sunday (April 10). Tix $5 and $6.

CLEAN SHEETS CAN'T SOIL. P.J. Gibson's new play about a musician's homecoming is part of a black-theater festival being offered at Brown University. Presented by Rites and Reason at Churchill House, 155 Angell Street, Providence, Rhode Island (401-863-3558), through April 17. Curtain is at 8 p.m. Thursday through Sunday, with a 2 p.m. matinee on Sunday. Tix free.

THE CLUB. Eve Merriam's musical revue is set in a men's club at the turn of the century — and is performed by an all-female cast. At the Barton Square Playhouse, 8 Barton Square, Salem (744-0114), April 6 through 30. Curtain is at 8 p.m. Wednesday through Saturday. Tix $7 to $8.50.

DANCIN' IN THE STREET! Billy Wilson's razzle-dazzle tribute to Motown has extended its smasheroo engagement and boogied over to a new theater for a limited run. At the Cabaret Theater (formerly the Fan Club), 275 Tremont Street, Boston (423-6273), through April 17. Curtain is at 8 p.m. Tuesday through Friday; at 6 and 9:30 p.m. on Saturday; and at 3 and 6:30 p.m. on Sunday. And now you can dance in the theater, to a live band, on Fridays at 10 p.m. and on Saturdays at 11:15 p.m., at no extra charge. Tix $13.50 to $19.50.

DRINK THE CONTENTS OF THIS VIAL. World première of Lynda Patton's "serious comedy about three women in a mental hospital." Presented by the New African Company at 11 Leon Street, Northeastern University, Boston (442-1731), through April 30. Curtain is at 8 p.m. Friday and Saturday. Tix $4.

FOR COLORED GIRLS ... Ntozake Shange's choreopoem. Presented by the Northeastern University African-American Institute, 40 Leon Street, Boston (437-4922), April 9 and 10. Curtain is at 8 p.m. on Saturday, and at 3:30 p.m. on Sunday. Tix $3; $2 for students and seniors.

HOUSE OF BLUE LEAVES. With its deft handling of tragedy and farce, John Guare's play about a frustrated songwriter, his neglected wife, his batty mistress, a Hollywood director, a clutch of nuns, and a mad bomber — all afflicted with *People*-itis — is one of the neatest balancing tricks in contemporary theater. Judy Braha's production is pitched toward the grotesque but still manages to find the melancholy. Bobbie Steinbach, Susan Bigger, and Robert Deveau head a perfectly outrageous — and outrageously perfect — cast. At the New Ehrlich Theater, 539 Tremont Street (482-6316), through April 23. Curtain is at 8 p.m. Wednesday through Saturday. Tix $7 and $8; discounts for students and seniors.

HUGHIE. Eugene O'Neill's short, two-character play about a gambler — a sort of compact version of *The Iceman Cometh* — is presented with two curtain raisers by Samuel Beckett: "Footfalls," about a mother-daughter relationship, and the dramatic monologue "Rockaby." Presented by the American Repertory Theater at the Hasty Pudding Theater, 12 Holyoke Street, Cambridge (547-8300), in repertory April 7 through May 6. Curtain is at 8 p.m. Thursday through Saturday, and at 2 and 7 p.m. on Sunday. Tix $8 to $10.

IN THE BOOM BOOM ROOM. David Rabe's play about a go-go dancer bristles with rage and contempt for its low-life characters. The performances are intense and effective, but director Elizabeth Appleby just piles one on top of another, without shaping or humor. You come out feeling soiled and suffocated, ready to give the first person who smiles at you a smack across the mouth. At the Alley Theater, 1253 Cambridge Street, Cambridge (492-9567), through April 16. Curtain is at 8 p.m. Thursday through Saturday. Tix $7; $6 for students and seniors.

JULIUS CAESAR. Shakespeare's drama of conspiracy and corruption receives its first Boston production in more than a decade. At the Boston Shakespeare Company, 52 St. Botolph Street, Boston (267-5600), through May 21. Curtain is at 8 p.m. Wednesday through Friday, with a 3 p.m. matinee on Sunday. Tix $4 to $12.50; rush tix one half hour before curtain.

MASS APPEAL. Charles Welch, better known as the Pepperidge Farm Man on TV, stars as Father Tim Farley in Bill Davis's comedy about spiritual crisis and renewal. Betcha the communion wafers will be full of rich, buttery goodness. At Theater by the Sea, 125 Bow Street, Portsmouth, New Hampshire (603-431-6660), through April 17. Curtain is at 8 p.m. Tuesday through Friday; at 4 and 9 p.m. on Saturday; and at 3 and 7:30 p.m. on Sunday. Tix $8.50 to $12.50.

MEDAL OF HONOR RAG. Tom Cole's pat but detonative drama is based on the real case history of a guilt-racked black Vietnam vet. This production is painfully effective, and Reggie Montgomery conjures the vet's ghost in all its eerie dimensions. Of course, the potency owes as much to our collective irresolution about Vietnam as it does to the routine dramaturgy. At the Next Move Theater, 1 Boylston Place, Boston (423-5572), through April 3. Curtain is at 8 p.m. on Saturday; and at 3 and 7:30 p.m. on Sunday. Tix $12 to $14.50.

PERSEPHONE AND HADES. The experimental Mobius Theater revives its "audience activated" piece based on the Greek myth. At the Helen Shlien Gallery, 354 Congress Street, Boston (542-7416), on April 2. Curtain is at 8 p.m. on Saturday. Tix $4.

THE PHYSICISTS. Friedrich Dürrenmatt's cynical comedy about three nuclear physicists who hole up in an insane asylum and thrash out questions of scientific responsibility. At the Nucleo Eclettico, 216 Hanover Street, Boston (367-8056), through May 14. Curtain is at 8 p.m. Wednesday through Saturday. Tix $6 to $7 in advance; $10 at the door.

PRIVATE LIVES. The most talked-about theatrical event of the month, if not of the year, if not of the decade, if not of the century, if not — well, of all starstruck history. Richard Burton and Elizabeth Taylor, who have been married twice to each other and many times to many other people, star in Noel Coward's lighter-than-Liz, sparklier-than-a-diamond comedy about reluctant divorces. At the Shubert Theater, 265 Tremont Street, Boston (426-4520), April 7 through 24. Curtain is at 8 p.m. Thursday through Saturday, with a 2 p.m. matinee on Saturday, and a 3 p.m. matinee on Sunday. Tix $17.50 to $35.50 (except for the April 8 benefit for the Metropolitan Center — to which only Liz and Dick can afford tickets).

SHEAR MADNESS. The audience gets to play amateur gumshoe in this hair-brained whodunit set in a Newbury Street salon. Now entering its fourth year at the Charles Playhouse, Stage III, 76 Warrenton Street, Boston (426-5225). Curtain is at 8 p.m. Tuesday through Friday; at 6:30 and 9:30 p.m. on Saturday; and at 3 and 7:30 p.m. on Sunday. Tix $12 to $20.

STREAMERS. Another David Rabe play, the third and best in his Vietnam trilogy, about the pressures of Army life on an interracial platoon of soldiers. At the Lyric Stage, 54 Charles Street (742-8703), through April 17. Curtain is at 8 p.m. Wednesday through Friday; at 5 and 8:30 p.m. on Saturday; and at 3 p.m. on Sunday. Tix $5.50 to $8.50. (See review in this issue.)

SUDDEN DIFFICULTIES: A PERFORMANCE INSTALLATION. Certified genius Peter Sellars and painter/sculptor Elaine Spatz-Rabinowitz demonstrate the "unreliability of reality" in a sequence of exotic tableaux. Dancer Bonnie Zimmering "activates" the works on weekends. At the Institute of Contemporary Art, 955 Boylston Street (266-5152), through May 1. The exhibit is open during regular ICA hours. Zimmering dances at 4 p.m. on Saturday and Sunday. Tix $2 (regular gallery admission).

THE TEMPEST. Adrian Hall, a man with some magic up his own sleeve, directs Shakespeare's farewell to arts. At Trinity Square Repertory Company, 201 Washington Street, Providence, Rhode Island (401-351-4242), through April 10. Curtain is at 8 p.m. Tuesday through Sunday (except April 10), with a 2 p.m. matinee on Wednesday, Saturday (April 9), and Sunday (April 10). Tix $12 to $16.

TWO GENTLEMEN OF VERONA. An updated version of the John Guare-Galt MacDermot musical based on Shakespeare's comedy inaugurates the Suffolk Student Theater Company. At the Suffolk University Theater, 55 Temple Street, Boston (723-4700), April 8 and 9. Curtain is at 8 p.m. Friday and Saturday. Tix $1.

WINDFALL. Little Flags Theater revives the Maxine Klein/James Oestereich musical about three unlikely heroes "from the world of pickup jobs and neighborhood bars" stumbling across "the horrors of nuclear and chemical dumping." And just imagine, not one of them Jane Fonda. At the Overland Performance Gallery, 26 Overland Street, Boston (232-2666), through April 2. Curtain is at 8 p.m. on Saturday. Tix $5 to $8; discounts for groups and seniors.

WORKING. A new staging of Lydia Sargent's (not Stephen Schwartz's) adaptation of the Studs Terkel best-seller, in which people talk about what they do all day and how they feel about doing it. At the Newbury Street Theater, 565 Boylston Street, Boston (437-0517), through April 2. Curtain is at 8 p.m. on Saturday. Tix $2 to $4.

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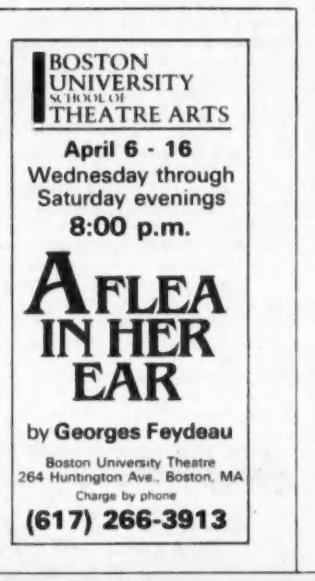

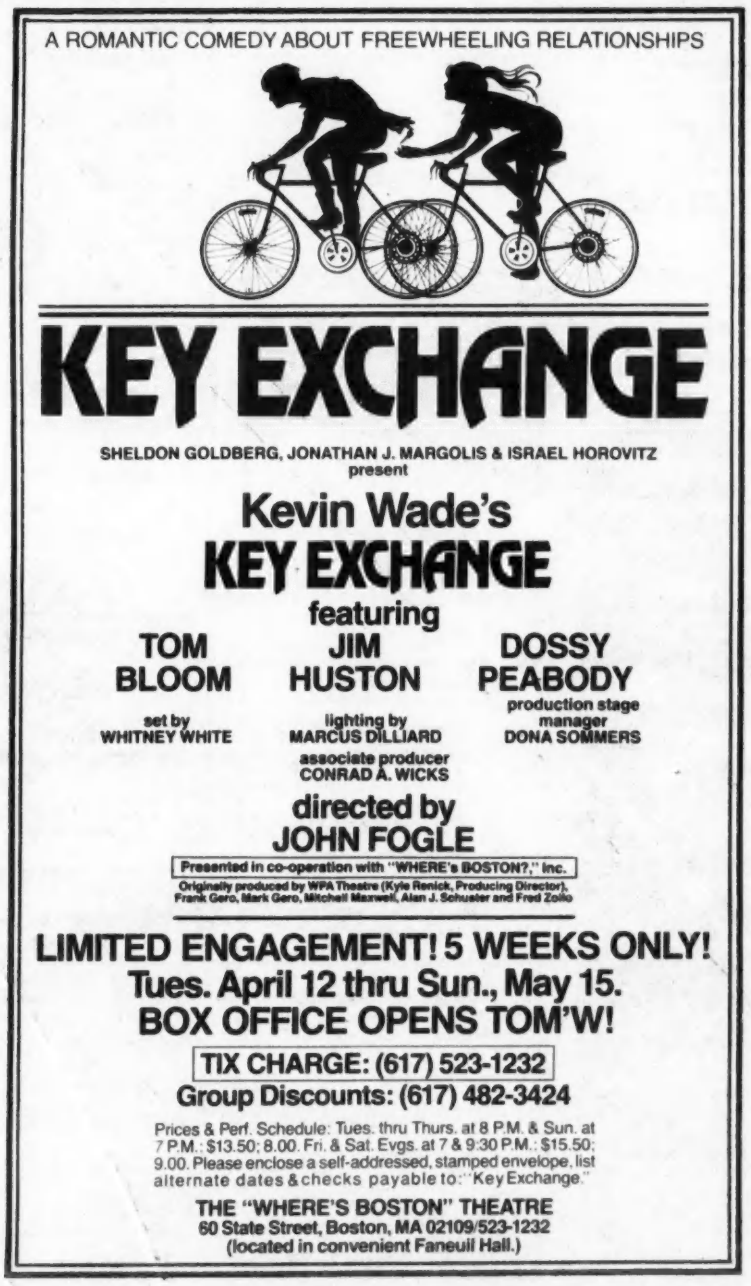
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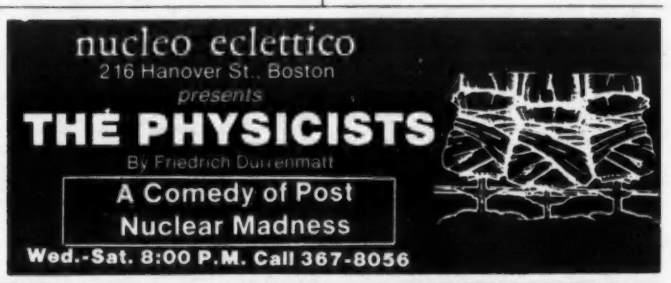

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Susan Feinberg (left) and Jenni Caldwell

Off the record

compiled by Mark Moses

THIS WEEK

★The Blushing Brides, UNVEILED (RCA). The lead singer of these Stones clones has scrupulously cannibalized *circa*-1966 Mick (before he stopped pronouncing consonants). But since the originals have been slipping in and out of self-parody for more than a decade, the Blushing Brides are worse than redundant. Baby, baby, baby, you're out of time.

★★★½Doc Cheatham & Sammy Price, BLACK BEAUTY (Sackville). Subtitled "A Salute to Black American Songwriters," *Black Beauty* is a stirring survey of Tin Pan Alley history by two septuagenarians who know the story first hand: trumpeter Doc Cheatham and pianist Sammy Price. Ranging over songwriters that include James P. Johnson and Fats Waller, Cheatham, with his vocabulary of mutes, plungers, and proper follow-through on a valve, links the most abject sorrow with the most impudent joy. Price relies on a stockpile of boogie-woogie and barrelhouse phrases, but he delivers them with infectious bounce and replenishes them with lacy, Tatumesque fantasies. Through their vigor, this duo nicely refutes the romantic notion that jazz is exclusively a young man's art.

★★★★Disco Four, WE'RE AT THE PARTY (Profile, single). Just when you thought that the Fearless Four's "Rockin' It" had defined rap's new frontier by melding quick, hard rhymes with the dance floor's do-it-yourself electronicism, this single comes along and ups the ante. To the requisite vocal struts and synth jolts, the Disco Four bring an intricate call-and-reponse rap that poses as a song, from its bittersweet keyboards to its lightning swaps between talking verse and chanting chorus. The layers of choreographed voices and melancholy-within-jubilation of "We're at the Party" look back at the open-hearted vocal groups of R&B past even as the song's raps and synthesized rhythms forge ahead. "We're at the Party" also makes you wonder whether Frankie Lymon was the first smurf.

★Earth Wind & Fire, POWERLIGHT (Columbia). This album includes every Earth Wind & Fire trademark, from seamless harmonies to precision arrangements to the measured blend of dance-party numbers, solemn love ballads, and message pieces. But *Powerlight*'s passionless discipline taints Maurice White's dubious optimism as well as this R&B big band's myriad timbres and voices. Roland Bautista's guitar slides into bombastic cliché (the single, "Fall in Love with Me"). Philip Bailey's falsetto turns shrill ("Straight from the Heart"), and the lyrics simper. As a result, the album's most rewarding moments come in snippets: the White kalimba solo that closes side one, Robert Greenidge's steel-drum workout on "Side by Side."

★★Bobby Hutcherson, SOLO QUARTET (Contemporary). Vibist Bobby Hutcherson has divided this album: overdubbed solos superimposing vibes, marimbas, chimes, xylophone, bells, and boo-bam on the one hand, tunes performed in standard combo format on the other. Hutcherson's narrow view of multi-tracking hobbles the solo pieces: he constructs a dense, orchestral web of mallet instruments, then simply leaves it there to ring repetitively while confining improvisation to the lead vibes. But on the quartet tracks, Hutcherson, pianist McCoy Tyner, bassist Herbie Lewis, and drummer Billy Higgins re-create the thick-textured, cautiously probing ambiance of the hallowed, mid-'60s Blue Note sessions in which these players were regulars. Compact, sympathetic performances from Tyner and Hutcherson leave one hungry for more of this inspired band.

★★★Paul Jabara and Friends, FEATURING THE WEATHER GIRLS/LEATA GALLOWAY/WHITNEY HOUSTON (Columbia). Taking their cue from the female-led disco assertions of the '70s, the proud, bawdy songs that Paul Jabara has written for the women on this album update the boast of "The Lady Is a Tramp" to the dance floor. The Weather Girls shout out the girl talk of "Ladies' Hot Line," the subversive revel of "It's Raining Men," and the soul sermon of "Hope." Leata Galloway's arch melismas march through the wind-surfing rhythms of "Hurricane Joe" and the elegant "What's Become of Love." And whereas Whitney Houston's soft vibrato brings the lofty promises of "Eternal Love" down to earthy intimacy, Jabara's manicured performance on "Bad Habits" proves that not all ladies can be tramps.

★★★½Loudon Wainwright III, FAME AND WEALTH (Rounder). Anti-folk folkie and pampered suburbanite Loudon Wainwright III has laughingly coaxed spotlight grubbing, drunkenness, and disorderly conduct into what might be his finest album. With his solo strumming and plonking and only dabs of help (notably guitarist Richard Thompson), the naughty preppie pleads for guidance ("Reader and Advisor"), has trouble with the chores ("Dump the Dog"), hates his best pal's wife ("I Don't Think That Your Wife Likes Me"), and gets his ass grabbed by Debbie Harry ("The Grammy Song"). "April Fool's Day Morn," the album's most disturbing song, tests both the limits of Wainwright's brat brutality and his confessionalism: he finishes a crazed night of boozing and attempted rape with ham and eggs cooked by his tolerant mom.

PREVIOUS

★★★★Aurra, SUCH A FEELING (Salsoul, single). ★★★★Angela Bofill, TOO TOUGH (Arista, single). ★★★★C-Bank, ONE MORE SHOT (Next Plateau, single). ★★★★The Webboes, UNDER THE WEAR (SAM, single). Although it's young American Hispanics who have shaped the delicate dips and rises of "huevo" (the Spanish word for "egg") dancing, this newest of New York City's floor moves rejects the ethnicity of salsa for a high-tech amalgam of distanced sexuality, spacy voices, and controlled solo shifts. Here's a surprise mix of some of the 12-inch singles that define this fresh style. Aurra's "Such a Feeling," a soft, level-flowing, I-need-you song, is set to sparring tones of rhythm that bob and weave in a constant, shy whirl. Its pleading complexities exemplify the distinctive, workable mix of a huevo hit: every instrument from beat box to bass to scratch can be mixed with those of any other huevo hit. In "Too Tough," Angela Bofill finally gets loose, kissing off producer Narada Michael Walden's black male licks with a hiply female huevo — high-heel percussions that go and stop and go in unmixed shoe-to-shoe solos. In the instrumental of C-Bank's "One More Shot," John Robie's synthesizer repetitions spin dancers delicately in brittle, crystalline tones; the dancers cry "Burnin'!" several times and then break light bulbs against the wall, like Howlin' Wolf busting out the doors and breaking the windows in "Wang Dang Doodle." The Webboe mix (on the B side) of the Webboes' "Under the Wear" presents a black-slang version of huevo with taut, twangy guitar and an array of spinaround steps that shift from adult black strut to gay jet-surge to young black smurf glides in huevo's elliptical manner.

★★★Richard Barone and James Mastro, NUTS AND BOLTS (Passport). On leave from the Bongos, the guitarist/songwriter half of those white-pop classicists re-invent with a conviction that often makes these frothy, mythical-AM songs more than archivist exercises. Barone's side of *Nuts and Bolts* kicks off with the winning, acoustic strums of "I've Got a Secret" and maintains his spare sweetness through the Arthur-Lee-meets-Paul-McCartney of "Five Years Old" and the ersatz Hollies hit, "Lost like Me." Mastro's literalness — from his cover of Tommy Roe's "Dizzy" to his blunt Dylan and Stones quotes — doesn't match Barone's deftness, but his half of the album improves when he pays more attention to production details like the uplifting guitar of "Angel in My Pocket" and tooting organ of "Jamais."

★★★★Pierre Bensusan, SOLILAI (Rounder). On Pierre Bensusan's second album since his conversion from folk to jazz, the Parisian finger-picker extraordinaire finally integrates mercurial modernist arrangements into his classical training; on each song here, he uses some traditional motif as a catalyst for abstract thematic excursion. Spurred by Bensusan's wordless vocalisms and his unison playing with Didier Malherbe's flutes or soprano sax, *Solilai* breathes an exotic antiquity not unlike that of John Renbourn's *The Lady and the Unicorn*. "Nice Feeling" fades in with tender harmonics and a probing melody over a descending bass line, "Bamboule" bursts into sequences of whirling arpeggios and explosive chromatic scales, "Doatea" settles into a fanciful lullaby that calms the album's fervent transitions. All of which adds up to one of last year's most uncommon and compelling acoustic guitar showcases.

★★★Eric Clapton, MONEY AND CIGARETTES (Warner Bros./Duck). God's liveliest album since his 1970 debut, *Money and Cigarettes* couples ageless dignity with up-to-date drive. Clapton's newly sympathetic backup nips at his heels throughout the vibrant first side, from the hard-drinking hard times of "The Shape You're In" and "Ain't Going Down" to the goofy nostalgia of the single, "I've Got a Rock 'n' Roll Heart." The new crew loses its bearings on side two, and Clapton, a reluctant leader who has always wished himself into a sideman, does nothing to jolt the band's chummy small talk ("Pretty Girl," "Slow Down Linda") or shy boasts (Albert King's "Crosscut Saw," Johnny Otis's "Crazy Country Hop"). Yet even these lulls suggest that Clapton and his stalwarts might stay the course for both sides next time out.

★Christopher Cross, ANOTHER PAGE (Warner Bros.). For all the tailoring that Los Angeles choirboy Christopher Cross put into this long-awaited follow-up to his Grammy-grubbing debut, its impeccable orchestrations can't animate the featherweight material. Some of *Another Page* surpasses its cocktail-lounge ambitions: the sprightly step of the single "All Right," the tart melancholy of "Think of Laura" and "What Am I Supposed To Believe." Otherwise, Cross's new material exploits neither the expressive possibilities of the easy-listening textures nor the high vocal breaks that imbued his debut with such shimmering clarity.

★★★½HEAVEN 17 (Arista). Heaven 17's American debut bustles with electropop flash: whipping Linn drums paired with Latin percussion, synthesized horns against hot-blooded sax. But these Britons fortify their flights with a feisty collective conscience and a healthy ironic humor. The newest song — "Let Me Go" — and the 1981 dance hit — "(We Don't Need No) Fascist Groove Thang" — bond together as this compilation's stoutly idealistic centerpiece. "Let Me Go" builds from a funereal evocation of lost love to an offer of rejuvenation; "Fascist Groove Thang" posits spry rhythms in dance-floor defiance of nuclear politics. The soul of a new machine?

★½Rita Marley, HARAMBE (Shanachie). On her second album, Rita Marley aims to escort reggae into America's pop-soul mainstream, but she settles for syrup and appeasement. The reggae stutterbeat is coaxed into glib monotony, and the pushover arrangements are puffed up to bolster Marley's lissome but slack contralto. Three songs, though, run counter to the timidness Marley exhibits on "The Beauty of God's Plan" and her remake of Bob Marley's "Fussin' and Fighting": the calypso spunk of the title track, the shivering gospel of "King Street," and the haunted mood of "Love Iyah."

CLASSICS

★★★★Various Artists, THE GREAT RAP HITS (Sugarhill, 1980). Now that numerous high-toned stars are including little talking interludes in their hits as a measure of their hipness, full-blown raps have become, by turns, more intricate, more political, more melodic. Next to this new sophistication, the six cuts on *The Great Rap Hits* that date from 1979-'80 retain a remarkable crudity that seems irrevocably past — and plain irrevocable. Just as the circular rhythms make found objects of contemporary-hit riffs (Cheryl Lynn's "Got To Be Real" in Funky Four Plus One's "Rapping and Rocking the House," Chic's "Good Times" in Sugarhill Gang's "Rapper's Delight"), the raps build from stock phrases like "Raise your hands in the air and shake 'em like you just don't care," a host of in-jokes (the sex life of Superman is a fave), and sexual boasts by both women (Sequence, Lady B.) and men. But these early raps, like the earliest rock and roll and punk, are about justifying and reveling in the form itself — how it invents itself from of scraps, how it delights in tall tales and self-advertisement, how its rough shouts chafe against pop sheen. When the Sugarhill Gang warn that "what you hear is not a test," they're also boasting. The crackling, dazzling pride has a share of punk's furious economy, but rap's devoid of irony or of qualms about perfectionism, or for that matter qualms about chivalry. After all, when Spoonie Gee in "Spoonin' Rap" cajoles a "young la-dee" fan into his car, the first thing he does is turn on his eight-track and rap to it for her. *(The Great Rap Hits is often available at the Copley Square Strawberries on the lower level, where the mix-happy DJs elevate every record-shopping spree into a capitalist epiphany.)*

★★★★ Superb ★★★ Good
★★ Middling ★ Bearable
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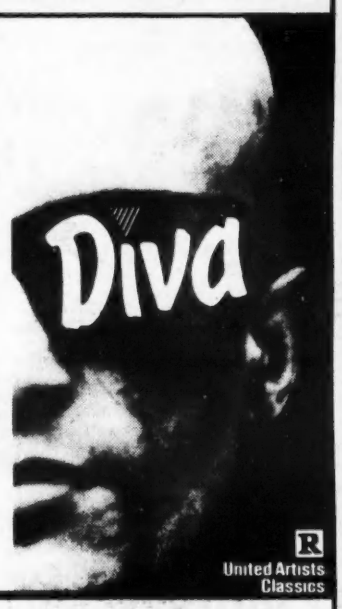

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AN EVENING AT THE ICA
April 8 at 6 p.m.

FREDERICK MORGAN, editor of *The Hudson Review*, a poet in his own right, and translator of the great French poet, Stéphane Mallarmé's work, gives a POETRY READING in the ICA Theater. Morgan has translated the poems on which ICA artist Christopher Wilmarth's exhibition has been based.

CHRISTOPHER WILMARTH: BREATH
through May 1

An exhibition of exquisitely handblown glass and steel sculpture, charcoal drawings, and pastels inspired by Mallarmé.

7:30 p.m. — a wine reception in the ICA Galleries with Frederick Morgan and Christopher Wilmarth.

Admission for reading and reception: $3 for ICA Members and $4 for Non-Members.
For reception only: free to Members and $2 for Non-members.
Advance notice: Poetry Reading by translator of the Mallarmé poems, Frederick Morgan, and subsequent reception with Wilmarth and Morgan on April 8, 6 p.m.

SUDDEN DIFFICULTIES: A PERFORMANCE INSTALLATION
through May 1

An environment conceived by Boston painter/sculptor Elaine Spatz-Rabinowitz. Sound and staging by director Peter Sellars; lighting by Hans Tobeason. Dancer Bonnie Zimering "activates" the works on view in Sudden Difficulties with performances on:
Saturday, April 9, at 2:30 and 4 p.m., Sunday, April 10, 4 and 5:30 p.m.
Performance included with gallery admission. Limited seating.

NEW SOAP VIDEO
through April 17

Video-tapes by artists exploring the various possibilities of the television medium. Tuesday, Thursday, and Saturday titles include: *The Amazing Bow-Wow, Why I Got Into TV, The Frigid Heiress*, and *A Coupla White Faggots Sitting Around Talking*. Wednesday, Friday, and Sunday titles include: *Scheherezade, Meltdown, Pat Dallas*, and *Menage*. Call 266-5152 for exact times.

CHEAP CHIC

Tickets now on sale for the ICA's April 16 Spring Gala at Filene's Basement. $35 in advance; $40 at the door. Call J.K. at 266-5152 for ticket information.

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Film listings

These listings are compiled almost a week before theater bookings are final. New shows are often scheduled with little advance notification, and films may run longer than noted. Please call the theater before stepping out, and be advised that sneak previews are common Friday and Saturday nights.

These listings run from Saturday, April 2, to Sunday, April 10.

BOSTON

ALLSTON CINEMA (277-2140)
214 Harvard Ave.
I: The Meaning of Life: through Thurs., 12:30, 2:30, 4:30, 6:30, 8:30, 10:30
II: Bad Boys: through Thurs., 1, 3:10, 5:20, 7:30, 9:45
BEACON HILL I, II & III (723-8110)
1 Beacon St.
I: Sophie's Choice: through Thurs., 1:15, 4:20, 7:15, 10:05
II: The Year of Living Dangerously: through Thurs., 1, 3:15, 5:30, 7:45, 9:55
III: Road Warrior: through Thurs., 1, 2:45, 4:30, 6:15, 8, 9:45
CHARLES I, II & III (227-1330)
195 Cambridge Street
I: Gandhi: through Thurs., 1, 4:30, 8
II: Man Woman and Child: through Thurs., 1, 3:15, 5:30, 7:45, 10
III: The Black Stallion Returns: through Thurs., 1:15, 3:30, 5:30, 7:30, 9:45
CHERI I, II & III (536-2870)
Dalton Street near the Prudential Center
I: King of Comedy: through Thurs., 1:15, 3:30, 5:30, 7:45, 10
II: Local Hero: through Thurs., 1:30, 3:30, 5:45, 8, 10:10
III: Max Dugan Returns: through Thurs., 1:15, 3:30, 5:30, 7:45, 9:45
CINEMA 57 I & II (482-1222)
200 Stuart Street
I: The Outsiders: through Thurs., 1, 2:45, 4:30, 6:15, 8, 10
II: High Road to China: through Thurs., 1, 3:10, 5:20, 7:30, 9:40
EXETER THEATER (536-7067)
Exeter Street at Newbury
Frances: through Thurs., 1:30, 4, 6:30, 9
Rocky Horror Picture Show: Fri., Sat., midnight
NICKELODEON CINEMA (247-2160)
600 Comm. Ave.
I: La nuit de Varennes: all week, 2, 4:45, 7:30, 10
II: Betrayal: all week, 1:30, 3:35, 5:35, 7:45, 9:55
III: The Night of the Shooting Stars: all week, 1:20, 3:30, 5:40, 7:55, 10:10
PARIS (267-6181)
841 Boylston Street
Tootsie: through Thurs., 1, 3:15, 5:30, 7:45, 10
PI ALLEY I & II (227-6676)
237 Washington St.
I: Spring Break: through Thurs., 1:15, 3:15, 5:30, 7:30, 9:30
II: The Meaning of Life: through Thurs., 1:30, 3:30, 5:45, 7:45, 9:45
PREMIER PERFORMANCE THEATER (361-6111)
17 Fairmount Ave., Hyde Park
Some Kind of Hero: Sat. the 2nd, Sun. the 3rd, 7
The Lords of Discipline: Sat. the 2nd, Sun. the 3rd, 9
SAXON (542-4600)
219 Tremont Street
Bad Boys: through Thurs., 1, 3:15, 5:30, 7:50, 10:10

BROOKLINE

CHESTNUT HILL (277-2500)
Route 9 at Hammond Street
I: Man Woman and Child: through Thurs., 1, 3:15, 5:15, 7:30, 10
II: The Black Stallion Returns: through Thurs., 1, 3:15, 5:15, 7:30, 10
III: King of Comedy: through Thurs., 1, 3:15, 5:15, 7:30, 9:30
IV: Max Dugan Returns: through Thurs., 1:15, 3:15, 5:15, 7:30, 10
V: The Year of Living Dangerously: through Thurs., 1:30, 4:30, 7:30, 10
CINEMA BROOKLINE (566-0007)
111 Washington Street
The Missing: through Thurs., 7, 9:20; Sat., Sun. mats., 2, 4:30
CIRCLE CINEMA I, II, & III (566-4040)
Cleveland Circle
I: The Outsiders: through Thurs. Call for times.
II: Tootsie: through Thurs. Call for times.
III: High Road to China: through Thurs. Call for times.
COOLIDGE CORNER (734-2500)
290 Harvard St.
I: Mad Max: Sat. the 2nd, Sun. the 3rd, 2:20, 4:05, 5:50, 7:35, 9:25
Vincent, François, Paul, and the Others: Mon., Tues., 7:55
The Clockmaker: Mon., Tues., 6, 10
The Night of the Hunter: Wed., Thurs., 7:50
Sweet Smell of Success: Wed., Thurs., 6, 9:30
Diner: Fri., Sat., 7:55; Sat. mat., 4
The Graduate: Fri., Sat., 6, 9:55; Sat. mat., 2:05
Mean Streets: starts Sun. the 10th, 7:55; Sun. mat., 4
Performance: starts Sun. the 10th, 6, 9:55; Sun. mat., 2:05
II: Dr. Strangelove: Sat. the 2nd, 3:45, 8
A Clockwork Orange: Sat. the 2nd, 1:15, 5:30, 9:45
Grendel, Grendel, Grendel: Sun.-Tues., 7:35; Sun. mats., 1:05, 4:30
Allegro non troppo: Sun.-Tues., 6:10, 9:15; Sun. mat., 2:50
L'avventura: Wed., Thurs., 7:20
Contempt: Wed., Thurs. 5:30, 9;55
Holiday: Fri., Sat., 7:35; Sat. mat., 4:35
His Girl Friday: Fri., Sat., 5:50, 9:20; Sat. mat., 2:50
The Conversation: starts Sun. the 10th, 7:30; Sun. mat., 3:20
Foreign Correspondent: starts Sun. the 10th, 5:20, 9:30; Sun. mat., 1:15

CAMBRIDGE

BRATTLE (876-4226)
40 Brattle St. near Harvard Square
Diva: all week, 1, 3:15, 5:30, 7:50, 10:05
FRESH POND CINEMA (547-6800)
Fresh Pond Shopping Center
I: Spring Break: through Thurs., 7:20, 9:30; Sat. mat., 2; Sun. mats., 2, 4:25
II: Lords of Discipline: through Thurs., 7:30, 9:35; Sat. mat., 2; Sun. mats., 2, 4:30
GALERIA CINEMA (661-3737)
5 Boylston Street
Wuthering Heights: Sat. the 2nd, 1, 4:35, 8:10
Dodsworth: Sat. the 2nd, 2:50, 6:25, 10
Guys and Dolls: Sun., Mon., 1:55, 5, 8
Ed Sullivan Salutes Guys and Dolls: Sun., Mon., 1:30, 4:35, 7:40
Pride of the Yankees: Tues., Wed., 1:30, 5:30, 9:30
The Westerner: Tues., Wed., 3:45, 7:45
Ball of Fire: Thurs.-Sat., 1:30, 5:30, 9:30
The Bishop's Wife: Thurs.-Sat., 3:30, 7:30
Hans Christian Andersen: starts Sun. the 10th, 1:30, 5:15, 9
The Secret Life of Walter Mitty: starts Sun. the 10th, 3:20, 7:05
HARVARD SQUARE THEATER (864-4580)
10 Church Street
I: Bananas: Sat. the 2nd, 12:30, 5:05, 9:35
Love and Death: Sat. the 2nd, 1:55, 6:30
Annie Hall: Sat. the 2nd, 3:25, 8:05
Female Trouble: Sat. the 2nd, 11:15
Alien: Sun. the 3rd, 3:35, 7:50
Blade Runner: Sun. the 3rd, 1:30, 5:40, 9:55
Midnight Cowboy: Mon., 3:10, 7:30
Marathon Man: Mon., 1, 5:15, 9:35
Diner: Tues., noon, 3:55, 7:55
The Buddy Holly Story: Tues., 1:55, 5:50, 9:50
The Producers: Wed., 1, 4:30, 8
Stripes: Wed., 2:35, 6:05, 9:35
Wizards: Thurs., 2:05, 5:05, 8:10
Heavy Metal: Thurs., 12:30, 3:30, 6:30, 9:35
The Last Waltz: Fri., noon, 3:55, 7:55
Alice's Restaurant: Fri., 2, 5:55, 9:55
The Opening of Misty Beethoven: Fri., Sat., midnight
48 HRS.: Sat. the 9th, noon, 3:55, 7:55
Blues Brothers: Sat. the 9th, 1:40, 5:35, 9:35
My Favorite Year: Sun. the 10th, noon, 3:50, 7:45
Shoot the Moon: Sun. the 10th, 1:40, 5:30, 9:20
II: The Meaning of Life: through Thurs., noon, 1:50, 3:50 5:40, 7:40, 9:45
The Story of "O": Fri., Sat., midnight
III: The Year of Living Dangerously: through Thurs., 12:30, 3, 5:30, 8, 10:10
Pink Flamingos: Fri., Sat., midnight
OFF THE WALL CINEMA (354-5678)
15 Pearl St.
Citizen Kane: through Thurs., 7:20, 9:45; Sat., Sun. mat., 3:45
Crazy Quilt: Sat. the 2nd, Sun. the 3rd, 12:30, 2
Screwball!: starts Fri., 7:30, 9:45; Sat., Sun. mat., 3:45
Animals, Animals, Animals: Sat. the 9th, Sun. the 10th, 12:30, 2
ORSON WELLES I, II & III (868-3600)
1001 Mass. Ave.
I: Britannia Hospital: all week, 1:30, 3:35, 5:45, 8, 10:05
Pink Floyd's The Wall: Fri., Sat., midnight
II: Playtime: through Thurs., 2, 4, 6, 8, 10
Mr. Hulot's Holiday: starts Fri., 1:30, 5:45, 9:30
Mon oncle: starts Fri., 3:45, 7:30
Quadrophenia: Fri., Sat., midnight
III: Come Back to the 5 & Dime Jimmy Dean, Jimmy Dean: all week, 2, 4, 6, 8, 10
Dawn of the Dead: Fri., Sat., midnight

FILM SPECIALS

BOSTON FILM/VIDEO FOUNDATION (536-7128), 1126 Boylston St., Boston, presents film and video artists screening their work, Thursdays and Saturdays at 8 p.m.; admission $3.50. Apr. 7: Oscar Micheaux's *Scar of Shame*. Apr. 9: Haile Gerima presents his *Ashes and Embers*.
BOSTON PUBLIC LIBRARY (536-5400, ext. 216), Copley Sq., presents **"British Cinema Revisited,"** Mondays at 6:30 p.m.; free. Apr. 4: *Black Narcissus*, with Deborah Kerr. **Science fiction** Saturdays at 2:30 p.m.; also free. Apr. 2: *The Incredible Shrinking Man*. Apr. 9: *The Village of the Damned*.
BOSTON UNIVERSITY HILLEL presents *They Fought Back*, an evening of words, music, and film, Apr. 9 at 8 p.m. and Apr. 10 at 7 p.m. at BU's Morse Auditorium, 602 Comm. Ave., Boston. Tickets $5; call 266-3880.
BROOKLINE ARTS CENTER (566-5715) presents a film series of classic films by great directors, in cooperation with Rear Window, Sat. at 8 p.m. at 86 Monmouth St., Brookline. Admission $3. Apr. 9: F.W. Murnau's *Sunrise*.
CAMBRIDGE CENTER FOR ADULT EDUCATION (547-6789), 56 Brattle St., Camb., presents films Fridays at 7 and 9 p.m. Admission $2.50. Apr. 8: Dennis Hopper's *Easy Rider*.
CAMBRIDGEPORT NEIGHBORHOOD FILM FESTIVAL presents *The Bingo Long Traveling All-Stars and Motor Kings*, with Billy Dee Williams, James Earl Jones, and Richard Pryor, Apr. 8 at 7:30 p.m. at Morse School Auditorium, 40 Granite St., Camb. Admission $2, under 16, $1; call 497-0110.
CENTER FOR MIDDLE EASTERN STUDIES, Harvard University, presents *Routes of Exile: A Moroccan Jewish Odyssey*, Apr. 5 at 7:30 p.m. at Harvard's Science Center A, Kirkland and Oxford Sts., Camb. Free.
CENTER SCREEN (494-0200) at the Carpenter Center, 24 Quincy St., Camb. presents films Fri.-Sun.; $3.50. Apr. 2, 8, 9 at 7:30 and 9:30 p.m. and Apr. 3 and 10 at 6 and 8 p.m.: Émile DeAntonio's *In the King of Prussia*.
CENTRAL SQUARE LIBRARY (498-9081), 45 Pearl St., Camb., presents free films Tues. at 7 p.m. Apr. 5: Charlie Chaplin's "Gold Rush" and "Pay Day."
FRAMINGHAM PUBLIC LIBRARY (879-3570), 49 Lexington St., Framingham, presents Bette Davis films Mondays at 7:30 p.m.; free. Apr. 4: *Of Human Bondage*.
FRENCH LIBRARY (266-4351), 53 Marlborough St., Boston, presents French films Fri.-Sun. at 8 p.m. Admission $2. Apr. 2 and 3: René Clair's *Sous les toits de Paris*. Apr. 8-10: Jacques Feyder's *La kermesse heroïque*.
HARVARD-EPWORTH CHURCH, 1555 Mass. Ave., Camb., presents films Thurs. and Sun. at 7:30 p.m. Donation $1.50. Apr. 10: Jacques Tati's *Mon oncle*.
HARVARD FILM ARCHIVE (495-4700) at the Carpenter Center for the Visual Arts, 24 Quincy St., Camb., presents classic films; admission $2. Apr. 4 at 8 p.m.: Hitchcock's *Strangers on a Train*. Apr. 5 at 5 and 8 p.m.: Marcel Pagnol's *The Baker's Wife*. Apr. 6 at 5 and 8 p.m.: Bergman's *Hour of the Wolf*. Apr. 8 at 8 p.m.: Theodor Dreyer's *The Passion of Joan*.
HARVARD LAMPOON presents a Movie Worsts of All Time festival, Apr. 8 at 7 p.m. at Emerson Philosophy Building, room 105, Harvard Yard, Camb. Admission $4, less as night goes on. At 7 p.m.: *Santa Claus Conquers the Martians*. At 8:30 p.m.: *Dondi*. At 10:20 p.m.: *The Ambushers*. At 12:12 a.m.: *Laugh-In Gag Reel*. At 12:24 a.m.: *Plan Nine from Outer Space*. At 2:11 a.m.: *Glen or Glenda*. At 3:31 a.m.: *Invasion of the Bee Girls*.
HARVARD-RADCLIFFE ASIAN-AMERICAN ASSN. presents *Survivors* and *Pika-don*, two films on the Hiroshima bombing, Apr. 10 at 1 p.m. at Harvard Science Center D, Kirkland and Oxford Sts., Camb. Free.
HELLENIC STUDENTS ASSNS. of MIT and Harvard present *Saints' Day Festivities in August: Thessaly and Crete*, a film in progress by Alexandra Anthony and Mary Vouras, Apr. 10 at 3 p.m. at Harvard University's Carpenter Center, 24 Quincy St., Camb. Reception afterwards at Lamont Library. Free.
MIT FILM/VIDEO SECTION (253-1606), 275 Mass. Ave., Camb., room 100, presents films Mondays at 7 p.m.; free. Also, Apr. 3 at 7 p.m. in MIT's building 54, room 100: Anne-Claire Poirier's *La quarantaine*. Apr. 4: Werner Herzog's *Land of Silence and Darkness*.
MODERN TIMES CAFE (354-8371), 134 Hampshire St., Camb., presents films Saturdays at 9 p.m. Admission $2. Apr. 2: King Vidor's *Street Scene*.
MUSEUM OF FINE ARTS (267-9300, ext. 289), 465 Huntington Ave., Boston, presents the **"Off-Hollywood Film,"** Thursdays at 5:30 and 8 p.m.; admission $2.50 per film. Apr. 7 at 5:30 p.m.: Richard Bartlett's *Ruby*. Apr. 7 at 8 p.m.: William Richert's *First Position*. Also, **"The Flowering of Czech Cinema,"** Fridays at 5:30 and 8 p.m.; admission $2.50 per film. Apr. 8 at 5:30 p.m.: Vera Chytilova's *Daisies*. Apr. 8 at 8 p.m.: Jiri Menzel's *Closely Watched Trains*.
NONANTUM BRANCH LIBRARY, 144 Bridge St., Newton, presents films on the Italian-American experience, starting at 7 p.m. Free. Apr. 4: Alfred Guzzetti presents his film *Family Portrait Sittings*.
THE REAR WINDOW (277-4618) presents a film series every week, Wed. at 8 p.m. at the **Joy of Movement Center**, 536 Mass. Ave., Camb. ($3); and Fri. at 7 and 9 p.m. at **Puppet Showplace Theater**, 32 Station St., Brookline Village ($3). Apr. 8 at Puppet Showplace: a Beat Celebration, with Ron Rice's "The Flower Thief," Karen McInnis's "Mom and Dad," and readings by Stone Soup Poets.
ZIONIST HOUSE (267-3600), 17 Comm. Ave., Boston, presents films commemorating the Holocaust, Apr. 10, 3:15-5 p.m.; Admission $1.50.

"THE 'M·A·S·H' OF SOCIALIZED MEDICINE!"
—Rex Reed, New York Post

"SMASHINGLY FUNNY. A wicked satire, sharp as a butcher's cleaver. Invigorating. Immensely bracing. Epically rude. LINDSAY ANDERSON'S BEST FILM!"
—Vincent Canby, New York Times

"GROTESQUELY MAGICAL. An unusually ambitious enterprise, undeniably funny and lively. FASCINATING. HILARIOUS!" —Andrew Sarris, Village Voice

"BRIGHT, BRILLIANT, BLACK. Stiletto-sharp comedy, brilliantly played by Malcolm McDowell. You'll have a wonderful time!"
—Judith Crist, WOR-TV

Lindsay Anderson's
BRITANNIA HOSPITAL
LEONARD ROSSITER · GRAHAM CROWDEN
Lindsay Anderson's BRITANNIA HOSPITAL
JOAN PLOWRIGHT · JILL BENNETT · MARSHA HUNT
AND MALCOLM McDOWELL
Music by ALAN PRICE
R
United Artists Cinema
1:30, 3:35, 5:45, 8:00, 10:05

Orson Welles CINEMAS
1001 Mass. Ave., Cambridge 868-3600

THE MOVIE QUIZ
A free pass to the first 25 people to correctly answer the following question (868-3603, on Monday between 5 and 5:30 please.)
Rohmer, Chabrol, and Truffaut: Cahiers du Cinema
as Lindsay Anderson: ?

HELD OVER BY POPULAR DEMAND!
The Jacques Tati Film Festival will be extended for
TWO MORE FUN FILLED WEEKS!...

Jacques Tati Film Festival
4 of the funniest films from France's most famous clown

FRI., APRIL 1 thru THURS., APRIL 7
"JACQUES TATI'S MOST BRILLIANT FILM!" —Vincent Canby, NY TIMES
JACQUES TATI'S PlayTime
2:00, 4:00, 6:00, 8:00, 10:00

FRI., APRIL 8 thru THURS., APRIL 15
"Mr. Hulot's HOLIDAY"
1:30, 5:45, 9:30
and
Mon Oncle
3:45, 7:30

"★★★★ WONDERFUL! OUTRAGEOUSLY FUNNY!"
— Michael Blowen, Boston Globe
2:00, 4:00, 6:00, 8:00, 10:00

Come Back to the 5 & Dime Jimmy Dean, Jimmy Dean
Sandy Dennis · Cher · Karen Black in a film by Robert Altman

THE LATE SHOWS
Fri. & Sat. at Midnight
April 8 & 9
Quadrophenia 12:00
Dawn of the Dead 12:00

Suburban cinemas

These listings run from Saturday, April 2, to Sunday, April 10.

ARLINGTON, Capitol (648-4340)
204 Mass. Ave.
48 HRS.: through Thurs., 7, 9
ARLINGTON, Regent (643-1197)
Medford St.
The Lords of Discipline: through Thurs., 7, 9
BELMONT, Studio Cinema (484-1706)
An Officer and a Gentleman: through Thurs., 7, 9:15
BRAINTREE, General Cinema I-IV (846-1070)
South Shore Plaza
I: Tootsie: through Thurs., 1, 3:15, 5:20, 7:40, 9:50
II: Max Dugan Returns: through Thurs., 1, 3:10, 5:10, 7:30, 9:35
III: King of Comedy: through Thurs., 1, 3:15, 5:20, 7:30, 9:40
IV: The Black Stallion Returns: through Thurs., 1, 3:10, 5:10, 7:30, 9:30
BROCKTON, Westgate Mall (588-5050)
I: King of Comedy: through Thurs., 1, 3:15, 5:20, 7:30, 9:40
II: Tootsie: through Thurs., 1, 3:15, 5:20, 7:40, 9:50
III: Bad Boys: through Thurs., 1:30, 4:10, 7:20, 9:40
IV: High Road to China: through Thurs., 1, 3:15, 5:20, 7:30, 9:40
V: First Blood: through Thurs., 1:30, 3:30, 5:20, 7:30, 9:30
BROCKTON, Sack I-IV (963-1010)
Route 57
I: Man Woman and Child: through Thurs., 1:10, 3:15, 5:20, 7:40, 9:50
II: The Black Stallion Returns: through Thurs., 1, 3, 5:10, 7:15, 9:20
III: Max Dugan Returns: through Thurs., 1:20, 3:20, 5:20, 7:30, 9:35
IV: The Outsiders: through Thurs., 1:05, 2:50, 4:35, 6:20, 8:15, 10:05
BURLINGTON, General Cinema I-IV (272-4410)
Route 128, exit 42
I: King of Comedy: through Thurs., 1, 3:15, 5:20, 7:35, 9:40
II: High Road to China: through Thurs., 1, 3:15, 5:20, 7:40, 9:45
III: Max Dugan Returns: through Thurs., 1, 3:10, 5:10, 7:30, 9:35
IV: Man Woman and Child: through Thurs., 1:15, 3:20, 5:20, 7:30, 9:30
DANVERS, Sack I-VI (593-2100)
Route 128, exit 24
I: The Meaning of Life: through Thurs., 1:10, 3:20, 5:30, 7:40, 9:55; Fri., Sat., 11:55 show
II: The Outsiders: through Thurs., 1:15, 3:15, 5:15, 7:25, 9:30; Fri., Sat., 11:30 show
III: High Road to China: through Thurs., 1:05, 3:15, 5:25, 7:35, 9:45; Fri., Sat., 11:55 show
IV: King of Comedy: through Thurs., 1, 3:10, 5:20, 7:30, 9:40; Fri., Sat., 11:40 show
V: Sophie's Choice: through Thurs., 1:30, 4:15, 7, 9:45
VI: Gandhi: through Thurs., 1, 4:30, 8; Fri., Sat. times, noon, 3:30, 7, 10:15
DANVERS, Liberty Tree Mall (599-3122)
Route 128, exit 24
I: Max Dugan Returns: through Thurs., 7:20, 9:30; Sat., Sun. mats., 1:15, 3:15, 5:15
II: Bad Boys: through Thurs., 7:30, 9:45; Sat., Sun. mats., 1, 3:10, 5:20
DEDHAM, Showcase 8 (326-2100)
950 Providence St.
I: Bad Boys: through Thurs. Call for times.
II: The Verdict: through Thurs. Call for times.
III: High Road to China: through Thurs. Call for times.
IV: The Outsiders: through Thurs. Call for times.
V: Spring Break: through Thurs. Call for times.
VI: The Meaning of Life: through Thurs. Call for times.
VII: Gandhi: through Thurs. Call for times.
VIII: Man Woman and Child: through Thurs. Call for times.
FRAMINGHAM, General Cinema I-VI (235-8020)
Route 9, Shopper's World
I: Ten to Midnight: through Thurs., 1, 3:20, 5:20, 7:30, 9:30
II: The Outsiders: through Thurs., 1, 3:10, 5:10, 7:30, 9:35
III: High Road to China: through Thurs., 1, 3:15, 5:20, 7:30, 9:40
IV: Max Dugan Returns: through Thurs., 1, 3:10, 5:10, 7:30, 9:35
V: Gandhi: through Thurs., 12:45, 4:30, 8
VI: Bad Boys: through Thurs., 1:30, 4:10, 7:20, 9:40
NATICK, Sack I-VI (237-5840)
Route 9, opposite Shopper's World
I: The Black Stallion Returns: through Thurs., 1:20, 3:20, 5:20, 7:30, 9:35; Fri., Sat., 11:45 show
II: The Meaning of Life: through Thurs., 1, 3:15, 5:30, 5:15, 7:25, 9:30; Fri., Sat., 11:45 show
III: Tootsie: through Thurs., 1:05, 3:20, 5:25, 7:40, 9:55; Fri., Sat., 11:55 show
IV: Sophie's Choice: through Thurs., 1:15, 4:15, 7:15, 10:05
V: Man Woman and Child: through Thurs., 1:25, 3:25, 5:25, 7:45, 9:50; Fri., Sat., 11:55 show
VI: King of Comedy: through Thurs., 1:10, 3:15, 5:20, 7:35, 9:55; Fri., Sat., 11:55 show
NEWTON, Academy (332-2524)
102 Beacon St., Newton Centre
I: Gandhi: through Thurs., 1, 4:30, 8
II: Sophie's Choice: through Thurs., 1, 4, 7, 10
NEWTON, West Cinema (964-6060)
1296 Washington St.
I: Eating Raoul: all week, 7:30, 9:30
II: Mephisto: Sat. the 2nd, 7:20, 9:45; Sun.-Thurs., 8
Diva: Starts Fri. Call for times.
III: Lianna: all week, 7:15, 9:30
PEABODY CINEMA (599-1310)
North Shore Center
I: Tootsie: through Thurs., 1, 3:15, 5:20, 7:40, 9:50
II: The Black Stallion Returns: through Thurs., 1, 3:10, 5:10, 7:30, 9:30
III: Man Woman and Child: through Thurs., 1:15, 3:20, 5:20, 7:30, 9:30
SAUGUS, General Cinema (321-1345)
Route 1
I: Max Dugan Returns: through Thurs., 1, 3:10, 5:10, 7:20, 9:25
II: The Outsiders: through Thurs., 1, 3:10, 5:10, 7:30, 9:35
SOMERVILLE, Sack Assembly Sq. (628-7000)
35 Middlesex Ave.
I: Tootsie: through Thurs., 1:05, 3:20, 5:25, 7:40, 9:55; Fri., Sat., 12:10 a.m. show
II: High Road to China: through Thurs., 1:25, 3:25, 5:25, 7:35, 9:40; Fri., Sat., 11:40 show
III: Max Dugan Returns: through Thurs., 1:30, 3:40, 5:35, 7:35, 9:35; Fri., Sat., 11:35
IV: Bad Boys: through Thurs., 1, 3:20, 5:35, 7:55, 10:10; Fri., Sat., 12:20 a.m. show
V: Man Woman and Child: through Thurs., 1:15, 3:15, 5:35, 7:50, 9:45; Fri., Sat., 11:45 show
VI: The Black Stallion Returns: through Thurs., 1:10, 3:10, 5:10, 7:20, 9:25; Fri., Sat., 11:30 show
VII: The Outsiders: through Thurs., 1:45, 3:30, 5:30, 7:30, 9:30; Fri., Sat., 11:30 show
VIII: King of Comedy: through Thurs., 1:30, 3:35, 5:40, 7:55, 10:10; Fri., Sat., 12:15 a.m. show
SOMERVILLE, Somerville (625-1081)
55 Davis Sq., West Somerville
Suspicion: Sat. the 2nd, 1:45, 5:40, 9:40
Citizen Kane: Sat. the 2nd, 3:30, 7:30
Pink Flamingos: Sat. the 2nd, midnight
Gone with the Wind: Sun.-Tues., 7:30; Sun. mat., 3:30
Mean Streets: Wed., Thurs., 7:45
Badlands: Wed., Thurs., 6, 9:45
The Last Wave: Fri., Sat., 8; Sat. mat., 4
Picnic at Hanging Rock: Fri., Sat., 6, 10; Sat. mat., 2
Richard Pryor in Concert: Fri., Sat., midnight
Mephisto: starts Sun. the 10th, 7:30; Sun. mat., 3:15
My Brilliant Career: starts Sun. the 10th, 5:40, 9:50; Sun. mat., 1:30
STONEHAM, General Cinema I & II (438-4050)
Routes 128 and 28
I: Spring Break: through Thurs., 7:20, 9:30; Sat. mat., 2; Sun. mats., 2, 4:25
II: Lords of Discipline: through Thurs., 7:30, 9:35; Sat. mat., 2; Sun. mats., 2, 4:30
WALTHAM, General Cinema I & II (890-1064)
477 Winter St.
I: Spring Break: through Thurs., 7:20, 9:30; Sat., Sun. mats., 2, 4:25
II: Lords of Discipline: through Thurs., 7:30, 9:35; Sat., Sun. mats., 2, 4:30
WOBURN, Showcase Six (933-5138)
Main Street, Middlesex Canal Park
I: Tootsie: through Thurs. Call for times.
II: Bad Boys: through Thurs. Call for times.
III: The Meaning of Life: through Thurs. Call for times.
IV: The Outsiders: through Thurs. Call for times.
V: The Black Stallion Returns: through Thurs. Call for times.
VI: Gandhi: through Thurs. Call for times.

Nickelodeon Cinemas

600 Comm Ave Boston
247-2160

Just opp the Blandford St stop on B.C. Green Line MBTA

"★★★★★ ... Irresistible"
—David Brudnoy, WRKO RADIO

"A brilliantly funny fast-paced satire... Scola brings history to life."
—Michael Blowen, BOSTON GLOBE

"Fascinating...rewarding... brilliant performances, earthy humor and physical beauty."
—Ellen Pfeifer, BOSTON HERALD

A FILM BY ETTORE SCOLA
MARCELLO MASTROIANNI as Casanova
HARVEY KEITEL as Thomas Paine
JEAN-LOUIS BARRAULT as Restif de la Bretonne
and HANNA SCHYGULLA as the seductive Countess de la Borde

R RESTRICTED

2:00, 4:45, 7:30, 10:00

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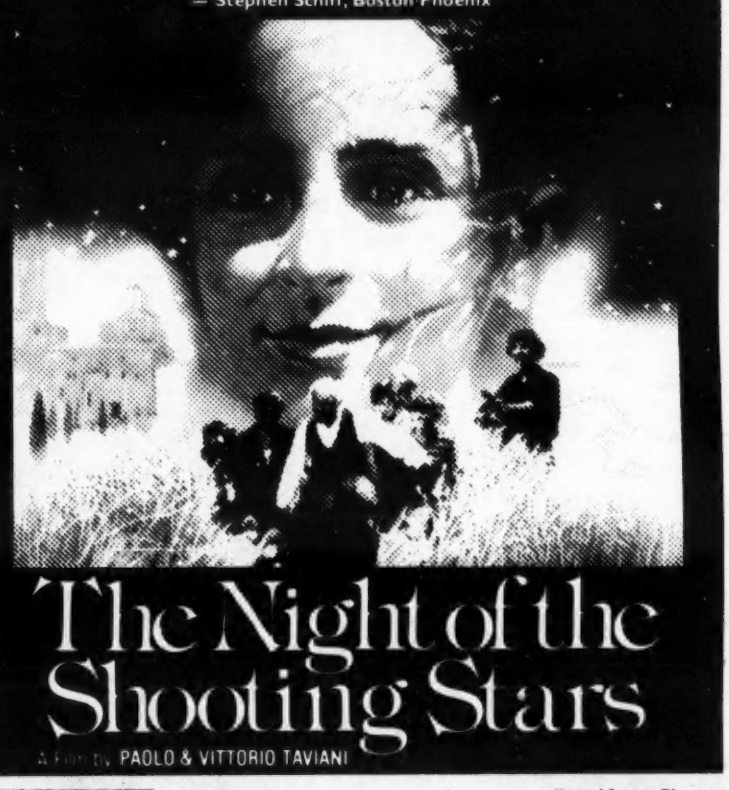
"★★★★ EXQUISITE
A magnificent story!"
— Michael Blowen, Boston Globe

"★★★★★ GORGEOUS! BRILLIANTLY ACTED."
— David Brudnoy, WRKO Radio

"★★★★ A SPLENDID FILM..."
— Stephen Schiff, Boston Phoenix



A Film by PAOLO & VITTORIO TAVIANI

R RESTRICTED

1:20, 3:30, 5:40, 7:55, 10:10

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"★★★★ 'BETRAYAL' ... IS SO DENSE IN ITS STRUCTURE AND SO RICH IN CHARACTER THAT THE ETERNAL LOVE TRIANGLE IS GIVEN NEW MEANING."
— Michael Blowen, BOSTON GLOBE

"★★★★★ ABSOLUTELY STUNNING... PERFORMANCES ARE SPLENDID!"
—David Brudnoy, WRKO Radio

Betrayal

20TH CENTURY-FOX PRESENTS A HORIZON PRODUCTION
Starring JEREMY IRONS BEN KINGSLEY
PATRICIA HODGE
Screenplay HAROLD PINTER
Producer SAM SPIEGEL Director DAVID JONES

R RESTRICTED

1:30, 3:35, 5:35, 7:45, 9:55

Film strips

compiled by Owen Gleiberman

MOVIE OF THE WEEK: Monty Python's The Meaning of Life (1983). Hardcore Monty Python fans have always preferred the troupe's jerrybuilt TV shows to its movies, and now the Pythons have made a film that's nothing more than a series of sketches — their first such concoction since 1971's splendid *And Now for Something Completely Different*. As its title suggests, this collection of all-new material is a philosophical comedy: among the patients coming under the troupe's satirical knife are sex, food, war, religion, medicine, and nightclubs. John Cleese, Michael Palin, Eric Idle, Graham Chapman, Terry Gilliam, and Terry Jones are all on hand; Jones directed. *At the Pi Alley, the Harvard Square, the Allston, and in the suburbs.*

A

★★ALICE'S RESTAURANT (1969). Arthur Penn followed up *Bonnie and Clyde* with this loose, surprisingly lackluster tale of life among the hippies. Built around the ballad form of Arlo Guthrie's song about the draft, littering, and counterculture mores, the movie manages some deft, funny moments, but its meandering style and breezy-liberal attitudes have dated considerably. Among the love-happy outsiders warring with the '60s are Guthrie, James Broderick, and Pat Quinn. *Harvard Square.*

★★½ALIEN (1979). The most gruesome and realistic special effects ever employed in a monster movie dig straight into your subconscious, and some will find the experience too harrowing to be much fun. A spaceship is haunted by a ferocious alien stowaway that knocks off the blue-collar-astronaut heroes, one by one. The friction between the ultra-ordinary characters and the baroque, shadowy sets (designed by surrealist H.R. Giger) is frightening and dreamlike, and no screen creature has ever looked as vicious and alive as this one. If only the plot didn't keep falling back on the hoariest monster-movie clichés. Ridley Scott directed. *Harvard Square.*

★★★ALLEGRO NON TROPPO (1977). A take-off on *Fantasia*, Bruno Bozzetto's mostly animated extravaganza is also a send-up of pompous conductors and the capitalist impresarios who try to package musical classics for the masses. Among the works subjected to Bozzetto's cartoon irreverence are Ravel's *Bolero*, Stravinsky's *Firebird*, and works by Debussy, Dvořák, Vivaldi, and Sibelius. *Coolidge Corner.*

ASHES AND EMBERS (1982). The Boston première of Haile Gerima's acclaimed drama about a black Vietnam vet (John Anderson) haunted by his wartime experiences. *Massachusetts College of Art.*

★★★★L'AVVENTURA (1960). Lea Massari, the apparent heroine of Michelangelo Antonioni's profoundly enigmatic film, disappears early on, and her lover (Gabriele Ferzetti) and a friend (Monica Vitti) then spend days searching for her. But she is never found, and Ferzetti and Vitti themselves fall in love, guiltily but with a sense of relief. In Antonioni life never offers explanations, just as it never offers perfect rapport, guileless romance, happy endings; the director's spare, starkly beautiful images — islands, brightly empty cities, long, gray corridors — all contribute to a mood of despair and opacity that is as much the movie's statement as its method. *Coolidge Corner.*

★★★★ Superb ★★★ Good
★★ Middling ★ Bearable
• A turkey

Films without ratings have not been viewed as we go to press. We intend no judgment.

B

★★½BAD BOYS (1983). This story of juvenile delinquents in a multi-racial prison facility outside Chicago may be the most brutal teen-rebel movie ever. The film is alarmingly well made — a punchy, hypnotic stream of tracking camera movements and bustling foregrounds; yet it pummels you into submission with the ruthlessness of its cutthroat characters, and you may find yourself recoiling. As Mick, the hardened-delinquent hero who faces off against an avenging Chicano (Esai Morales), Sean Penn allows himself a range of emotions so constricted that he's barely in the movie. The violence is so jacked up that you cling to him anyway. Rick Rosenthal directed. *Saxon, Allston, suburbs.*

★★★★BADLANDS (1974). Terrence Malick's amazingly accomplished first feature is based on the story of Charlie Starkweather, the teenager whose Midwest killing spree made national headlines in 1958 and ended only when his girlfriend, who accompanied him, turned them both in. Of this near-legendary tale Malick has made a spare, taut film whose cool, glassy surface heightens its horror and adds a preserved-in-amber timelessness that is strangely romantic. Martin Sheen and Sissy Spacek are the heroes — a pair of lover/culprits as chilly and restrained as Penn's Bonnie and Clyde were hot and bothered. *Somerville Theater.*

★★★BALL OF FIRE (1941). A wild and occasionally wearisome screwball comedy based very loosely on *Snow White* — who here becomes a stripper (Barbara Stanwyck) fleeing from gangsters and into the care of seven milquetoast professors, who are busy writing an encyclopedia of slang. The fine cast includes Gary Cooper and Dana Andrews. Howard Hawks directed. *Galeria.*

★★BETRAYAL (1983). Harold Pinter's small, severe play about a romantic triangle begins with the premise that there's not much left to say about love and marriage and especially adultery. So, Pinter asks, what happens if you take the dreary old triangle and turn it on its head — telling the familiar story backward? The answer is a movie in which the various interlocked betrayals function as structure, not as drama, and in which the inner churnings of the characters seem beside the point. It's a clever novelty — intriguing but empty. Jeremy Irons and Patricia Hodge give effectively naturalistic performances as the lovers, and Ben Kingsley (of *Gandhi*) gives a mediocre one as the wormy, cuckolded husband; with his incessant bug-eyed staring, he's like the Mahatma on cocaine. David Jones directed. *Nickelodeon.*

★★★BLACK NARCISSUS (1947). A moving, visually splendid story of English nuns who face a harsh climate and earthly temptation on a mission to the Himalayas. Deborah Kerr gives a powerful performance as the Sister Superior who tries to hold her wilderness convent together. Michael Powell and Emeric Pressburger directed. *Boston Public Library.*

THE BLACK STALLION RETURNS (1983). His pet horse reclaimed by its rightful owner, young Alec Ramsey (Kelly Reno again) must journey to the Sahara Desert to get him back. Teri Garr also returns in the sequel to the colorful 1979 adventure fable. Directed by Robert Dalva. *Charles, Chestnut Hill, suburbs.*

★½BLADE RUNNER (1982). Ridley Scott's attempt to set a Raymond Chandler-style detective story in the 21st century is insanely detailed, even fetishistic, but the sci-fi bric-a-brac becomes so much stultifying clutter. Harrison Ford, spouting weary film-noir clichés, plays a gumshoe who's called upon to eliminate four dangerous androids (led by Rutger Hauer) who have landed in L.A. For a short time, the novelty of the futuristic setting is tantalizing, but the story and characters are incredibly lame. You watch this film wondering at the invention that went into it, and at the appalling suspension of sense. *Harvard Square.*

BRITANNIA HOSPITAL (1982). A new farce from British director Lindsay Anderson (*If...*), set in a shoddily-run hospital that's intended to be a metaphor for a certain once-great country in decline. *Orson Welles.*

★★½THE BUDDY HOLLY STORY (1978). This sappy, high-spirited B-movie plays fast and loose with the facts, but the film is propelled to a kind of greatness by Gary Busey, who, as Buddy Holly, turns in one of the most intense, lived-in pieces of acting of the '70s. Busey's hot, unpolished performance creates a new kind of hero — a rock 'n' roller whose stage presence tells us clearly and completely who he is. *Harvard Square.*

C

★★★★CITIZEN KANE (1941). Orson Welles's legendary first picture employs an overwhelming welter of photographic and narrative techniques to relate the tale of Charles Foster Kane, a newspaper magnate and sometime politician (based on William Randolph Hearst) for whom money doesn't mean everything and the mysterious "Rosebud" does. Still one of the most astonishing extravaganzas on film. *Off the Wall, Somerville Theater.*

★★★THE CLOCKMAKER (1974). Philippe Noiret, in what may be his finest role, plays a phlegmatic, saddened Lyons clockmaker whose hipster son has committed a meaningless murder. Most of the time Noiret hardly seems to be acting, but then suddenly you find yourself moved to tears. A quiet, mysteriously intense movie directed with perhaps too cool a touch by Bertrand Tavernier (his first film). *Coolidge Corner.*

★★★CONTEMPT (1964). One of Jean-Luc Godard's most accessible (and painful) films, a dark, searching study of the desperation felt by a scriptwriter working on a glossy production of *The Odyssey* as he observes the growing hatred his wife (Brigitte Bardot) has for him. Godard has never been more candid about his fear of women, and Michel Piccoli's anguished husband remains one of the director's most memorable characters. With Fritz Lang and Jack Palance. *Coolidge Corner.*

D

★★★★DINER (1982). A little miracle: who would have guessed that someone could still make a completely original movie about the '50s? Set in Baltimore during the last week of the decade, Barry Levinson's anecdotal tale of six buddies on the threshold of manhood is a gentle, lyrical, magically funny portrait of the games young men play to keep from growing up. By revealing how the '50s were dominated by the macho ethos as no era has been before or since, this wonderful movie doesn't just show us the way men and women were back then; it shows us why they had to change. Mickey Rourke, Daniel Stern, and Steve Guttenberg head up a great cast of unknowns. *Coolidge Corner, Harvard Square.*

★★★DODSWORTH (1936). Wonderful — a crisp, grown-up, unsentimental view of the American abroad. Walter Huston is perfect as a self-made industrialist touring Europe with his social-climbing wife (the marvelous Ruth Chatterton), who fears her youth is over and begins a series of increasingly serious flirtations. Director William Wyler gives the witty dialogue (much of it lifted intact from the Sinclair Lewis novel) a pleasing '30s tang, and some of the compositions, especially in Vienna, are stunning. With David Niven and Paul Lukas as two of Chatterton's beaux, and Mary Astor, all elegance and grace as Huston's dream woman. *Galeria.*

E

★★½EASY RIDER (1969). The low-budget movie in which Hollywood did its bit to mythify the counterculture — and found itself with a surprise hit on its hands. Peter Fonda and Dennis Hopper are two spaced-out druggies biking their way across the country in search of, you know, the Real America. The film's vision of the '60s-as-

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at starred features
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Sunday at Boston theatres
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CHARLES 1·2·3
CAMB ST NEAR GOV CTR 227 1330
The BLACK STALLION RETURNS PG
• 1:15-3:30-5:30-7:30-9:45
ACADEMY AWARD NOMINEE GANDHI 70 MM DOLBY PG
1:00-4:30-8:00
MAN, WOMAN & CHILD PG
• 1:00-3:15-5:30-7:45-10:00

CHERI 1·2·3
DALTON OPP SHERATON BOS 536 2870
The KING of COMEDY PG
• 1:15-3:30-5:30-7:45-10:00
MAX DUGAN RETURNS PG
• 1:15-3:30-5:30-7:45-9:45
LOCAL HERO PG
• 1:30-3:30-5:45-8:00-10:10

CINEMA 57 1·2
200 STUART NEAR PARK SQ 482 1222
DOLBY THE OUTSIDERS PG
• 1:00-2:45-4:30-6:15-8:10-10:00
HIGH ROAD to CHINA PG
• 1:00-3:10-5:20-7:30-9:40

PI ALLEY 1·2
237 WASH NEAR GOV CTR 227 6678
SPRING BREAK R
• 1:15-3:15-5:30-7:30-9:30
MONTY PYTHON'S The MEANING of LIFE R
• 1:30-3:30-5:45-7:45-9:45

PARIS
347 BOYLSTON (OPP PRUDENTIAL CENTER)
ACADEMY AWARD NOMINEE TOOTSIE PG
• 1:00-3:15-5:30-7:45-10:00

SAXON
219 TREMONT ST 542 3600
BAD BOYS R
• 1:00-3:15-5:30-7:50-10:10

SOMERVILLE 1·2
RT 93 AT ASSEMBLY SQ 628 7000
ACADEMY AWARD NOMINEE NO PASSES TOOTSIE PG
• 1:05-3:20-5:25-7:40-9:55
HIGH ROAD to CHINA PG
• 1:25-3:25-5:25-7:35-9:40
BAD BOYS R
• 1:00-3:20-5:35-7:55-10:10
MAN, WOMAN & CHILD PG
• 1:15-3:15-5:35-7:50-9:45
MAX DUGAN RETURNS PG
• 1:30-3:40-5:35-7:35-9:35
The BLACK STALLION RETURNS PG
• 1:10-3:10-5:10-7:20-9:25
DOLBY THE OUTSIDERS PG
• 1:45-3:30-5:30-7:30-9:30
The KING of COMEDY PG
• 1:30-3:35-5:40-7:55-10:10

LOCAL HERO

"★★★★ 'LOCAL HERO' is so full of warmth, charm, humor, and grace...it's hard to explain how good it is."
—Michael Blowen, BOSTON GLOBE

"★★★★...charming... 'LOCAL HERO' sort of sneaks up on you and it sticks with you as a most happy memory long after you've left the theatre."
—David Brudnoy, WRKO-AM RADIO

"LOCAL HERO"
An Enigma Production for Goldcrest
PETER RIEGERT • DENIS LAWSON
FULTON MACKAY and BURT LANCASTER
Music by MARK KNOPFLER • Produced by DAVID PUTTNAM
Written and Directed by BILL FORSYTH
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SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

Exclusive Engagement
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CHERI 1·2·3
Dalton opp Sheraton Bos 536-2870

"...A MOST INTRIGUING MOVIE...(MEL) GIBSON IS A SPLENDID ACTOR."
David Brudnoy, WNEV-TV

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R
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5 ACADEMY AWARD NOMINATIONS
INCLUDING
BEST ACTRESS
Meryl Streep
SOPHIE'S CHOICE
R
Distributed by Universal Pictures and Associated Film Distribution Corporation
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1:15-4:20-7:10-10:00

"...STUNNING DIRECTION AND MAGNIFICENT PERFORMANCES..."
—Michael Blowen, BOSTON GLOBE
The Year of Living Dangerously
MGM/UA ENTERTAINMENT CO
PG
1:00-3:15-5:30-7:45-9:55
BEACON HILL 1·3
1 Beacon at Tremont 723-8110

Eve. Shows only Mon-Fri in Danvers 1-2, Salem, Lexington

BROCKTON 1·4
RT 27 ADJ CUSHING HOSP 588 4850 963 1010
MAN, WOMAN & CHILD
• 1:10-3:15-5:20-7:40-9:50 PG
The BLACK STALLION RETURNS PG
• 1:00-3:00-5:10-7:15-9:25
MAX DUGAN RETURNS
• 1:20-3:20-5:20-7:30-9:35 PG
DOLBY THE OUTSIDERS PG
• 1:05-2:50-4:35-6:20-8:15-10:05

DANVERS 1·4
RT 128 EXIT 24 777 2555 593 2100
DOLBY THE OUTSIDERS PG
• 1:15-3:15-5:15-7:25-9:30
MONTY PYTHON'S The MEANING of LIFE R
• 1:10-3:20-5:30-7:40-9:55
HIGH ROAD to CHINA PG
• 1:00-3:15-5:25-7:35-9:45
THE KING OF COMEDY
• 1:00-3:10-5:20-7:30-9:40 PG
ACADEMY AWARD NOMINEE SOPHIE'S CHOICE
• 1:30-4:15-7:00-9:45 R
ACADEMY AWARD NOMINEE GANDHI PG
1:00-4:30-8:00

DANVERS 1·2
LIBERTY TREE MALL 777 1818 599 3122
BAD BOYS R
• 1:00-3:10-5:20-7:30-9:45
MAX DUGAN RETURNS PG
• 1:15-3:15-5:15-7:30-9:30

NATICK 1·4
RT 9 UPP SHOPPERS WORLD 655 1600 237 5940
ACADEMY AWARD NOMINEE NO PASSES TOOTSIE PG
• 1:00-3:20-5:25-7:40-9:55
The BLACK STALLION RETURNS PG
DOLBY
• 1:20-3:20-5:20-7:30-9:35
The KING of COMEDY PG
• 1:10-3:15-5:20-7:35-9:55
ACADEMY AWARD NOMINEE SOPHIE'S CHOICE R
• 1:15-4:15-7:15-10:05
MONTY PYTHON'S The MEANING of LIFE R
• 1:00-3:15-5:15-7:25-9:30
MAN, WOMAN & CHILD PG
• 1:25-3:25-5:25-7:45-9:50

SALEM 1·3
TRASK INDIA MALL 741 1900 595 4700
THE DARK CRYSTAL PG
• 1:15-3:15-5:15-7:15-9:15
SPRING BREAK R
• 1:00-3:00-5:00-7:00-9:00
ACADEMY AWARD NOMINEE THE VERDICT R
• 1:00-3:10-5:20-7:30-9:40

LEXINGTON 1·3
1794 MASS AVE 862 3260
ACADEMY AWARD NOMINEE FRANCES R
• 1:00-3:15-7:00-9:30
ACADEMY AWARD NOMINEE SOPHIE'S CHOICE R
• 1:00-3:40-7:00-9:40
The YEAR of LIVING DANGEROUSLY PG
• 1:00-3:15-5:15-9:15

apocalypse is terminally dated, but its cinematic merits put it a class above the other anti-establishment schlock of the era. What's more, this is the movie that made Jack Nicholson a star: as a drunken Southern lawyer who gets turned on by our hippie heroes, he runs away with the movie. Hopper directed. *Blacksmith House.*

F

★★★FEMALE TROUBLE (1975). John Waters's follow-up to *Pink Flamingos* is his best film — a twisted, at times powerful fable dedicated to the proposition that "crime is beauty." Divine, Waters's elephantine star, plays Dawn Davenport, an overstuffed teenybopper who runs away from home when her parents won't buy her the cha-cha heels she wants for Christmas. It's in the movie's astounding second half that Waters's unique sensibility blooms, as Dawn does battle with her fiendish daughter (Mink Stole), becomes a nightclub performer who fires real bullets into the audience, and ends up on trial in the most bizarre courtroom episode you'll ever see. *Harvard Square.*

★★★48 HRS. (1982). Walter Hill's tantalizing police thriller is a hip, colorful buddy picture that depends not on narrative for its excitement but on action. Eddie Murphy gives an irresistible performance as a sly, strutting convict who is let out of prison for 48 hours to help detective Jack Cates (Nick Nolte) track down a couple of murderers. The movie may look like a compendium of cop-movie clichés, but Hill has turned them into a genre-director's playground, a movie brimming with juicy character turns and fights so shocking and fast they're voluptuously entertaining. *Harvard Square.*

G

★★GANDHI (1982). Richard Attenborough's three-hour epic is an old-fashioned life-of-the-saint biography that features a virtuoso performance by Ben Kingsley. Kingsley's Mahatma is part rabble-rouser, part smiling Socratic philosopher — a man whose every look and posture is charged with moral significance; during the first half, it's fascinating to see how Gandhi's genius for manipulation merged with his commitment to spiritual ideals. But Attenborough is more interested in deifying his hero than in letting us know what made him tick. As *Gandhi* winds into its third hour, the picture starts to feel hollow, because the only sensibility at work in it is the bland adoration we've seen in countless Hollywood bio-films. *Charles, Academy, suburbs.*

★★½THE GRADUATE (1967). Mike Nichols's frothy, hugely popular story of a boy, a girl, and a Mrs. Robinson has aged alarmingly since the '60s, though it's still among the few genuinely charming alienated-youth comedies of its era. Dustin Hoffman's Ben now looks less like a hero than an apathetic jerk, but there's a measure of truth in Hoffman's portrayal, and his comic inflections are matchless. *Coolidge Corner.*

GRENDEL GRENDEL GRENDEL (1980). Alexander Stitt's Australian animated musical is based on John Gardner's witty version of *Beowulf*. A Boston première. *Coolidge Corner.*

★★GUYS AND DOLLS (1955). This is one of the most delightful Broadway musicals ever written, but you'd hardly know it from Joseph Mankiewicz's screen version. The gamblers and floating crap games and Salvation Army girls are all intact, but the characterizations aren't — largely because Marlon Brando is bewilderingly miscast, as Sky Masterson, and so is Frank Sinatra, who makes a rather chilly Nathan Detroit. At least the Frank Loesser songs are as enchanting as ever. *Galeria.*

H

•HIGH ROAD TO CHINA (1983). A lame recycling of *Raiders of the Lost Ark*. In this creaky, "old fashioned" adventure yarn, Bess Armstrong is a rich flapper in '20s Istanbul and Tom Selleck is a boozing flying ace who agrees to find her long-lost father. From its blatantly fake air battles to its musty title (shades of Marco Polo and other junior-high-history faves), the picture is one endless, big-budget yawn. Brian G. Hutton directed. *Cinema 57, Circle, suburbs.*

★★★★HIS GIRL FRIDAY (1940). Howard Hawks's breakneck version of the Ben Hecht-Charles MacArthur play *The Front Page* is that rare thing, a remake (of Lewis Milestone's 1930 film) better than the original. This time the ace reporter is a woman — Rosalind Russell's finest role — and she's also the ex-wife of the editor, Cary Grant, who's trying to keep her from quitting the paper to marry rube Ralph Bellamy. Meanwhile, the hottest murder story of the year rages around them. "Get me rewrite!" *Coolidge Corner.*

★★★★HOLIDAY (1938). Cary Grant is the unsophisticated Johnny Case, who at the last minute throws over his heiress fiancée for her more offbeat sister (Katharine Hepburn, who created the role on stage). Like the better-known *Philadelphia Story*, this comedy of manners is a George Cukor rendition of a Philip Barry play; though a bit more cynical, it's every bit as graceful, witty, and refined. *Coolidge Corner.*

★★½HOUR OF THE WOLF (1968). Ingmar Bergman plunges into the world of insanity, with mixed results. Max von Sydow plays an artist tortured by demons that may or may not be products of his imagination. This is the closest Bergman ever came to making a full-fledged horror story (he even lifted a number of motifs from *Pyscho*), and the result is sometimes frightening, sometimes ludicrously overdone. Liv Ullmann co-stars. *Harvard Film Archive.*

K

★★★LA KERMESSE HÉROÏQUE (1935). Once overrated and showered with international awards, Jacques Feyder's humane, highly polished comedy is now unjustly regarded as a stiff and overdesigned antique. Charles Spaak's script creates an enduring tableau: it's 1616 and the Spanish are occupying a Flemish town; when the menfolk cave in, their women must vamp the invaders and persuade them to depart empty-handed. There are beautiful reconstructions of Flemish interiors (photographed by Harry Stradling), and the movie itself is a treasure trove of classical French acting styles. *French Library.*

★★★THE KING OF COMEDY (1983). In his fifth movie with director Martin Scorsese, Robert De Niro plays Rupert Pupkin, an incorrigible celebrity leech who's also a mean-spirited little wimp — the kind of guy who will force you to change seats in a bus. It's Rupert's dream to perform a monologue on *The Jerry Langford Show* (a talk-fest transparently modeled on *The Tonight Show*), and with the assistance of his crazed rich-girl friend (Sandra Bernhard), he kidnaps Jerry Langford (Jerry Lewis) and demands a spot on the program for ransom. De Niro's performance is brave, adroit, and terribly ugly; he makes you believe that the cheap, feigned gregariousness of the talk-show host is the only emotion Rupert knows. The result is an eerily convincing parable about how the blind yearning for fame — the empty fame that TV confers — has debased our dreams. *Cheri, Chestnut Hill, suburbs.*

L

★★THE LAST WAVE (1977). A skillful but empty Australian voodoo movie, directed by Peter Weir (*The Year of Living Dangerously*). When Sydney lawyer Richard Chamberlain pursues the case of some aborigines accused of murder, he finds himself assaulted by prophetic dreams and terrorized by native soothsayers. Weir is good at building tension, but since he's unwilling to admit that this is simply a horror film, he veers toward compulsive horror without arriving at it, and the movie doesn't pay off. *Somerville Theater.*

★★★LOVE AND DEATH (1975). One of the least-shown of Woody Allen's pre-*Annie Hall* comedies — and one of the funniest. An uproarious spoof of intellectualism, especially deep thinking of the Russian persuasion, the film features Woody as a hapless prole who tries to assassinate Napoleon. Along the way, he meets Death, marries Diane Keaton, and gets caught in the middle of several Eisenstein films. "I practice a lot when I'm alone." *Harvard Square.*

M

MAN, WOMAN AND CHILD (1983). Martin Sheen stars in this adaptation of the Erich Segal weeper about a happy family man who discovers that he has another child — the product of an extramarital fling. Blythe Danner plays his wife. Directed by Dick Richards. *Charles, Chestnut Hill, suburbs.*

★★½MARATHON MAN (1976). John Schlesinger's slick thriller about jewels, Nazis, and a Columbia University grad student (Dustin Hoffman) is built around its memorable villain: Szell, the Nazi dentist, played by a magnificently malevolent Laurence Olivier. When Olivier sticks his tools of torture into poor Hoffman's jaws, we feel the requisite primal horror: there's nothing quite so visceral as one's fear of the dentist's chair. The story, though, is brimming with unnecessary twists and turns, and it's never fully satisfying. *Harvard Square.*

★★★★MEAN STREETS (1973). Garish, expressionistic, and deeply haunting, Martin Scorsese's impassioned look at lower-level mobsters in New York's Little Italy is one of the rare convincing film portraits of street life, and a classic of the '70s. The film's

Continued on page 38

11 ACADEMY AWARD NOMINATIONS
INCLUDING
BEST PICTURE

GANDHI
The Man of the Century.
The Motion Picture of a Lifetime.
PG
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Sunday, April 3 through Monday, April 4
GUYS AND DOLLS (1955)
Starring Marlon Brando, Frank Sinatra, Jean Simmons, Vivian Blaine, The Goldwyn Girls.
Frank Loesser's musical fable about a New York gambler who bets he can lure a Salvation Army lass to Havana. **1:55, 5:00, 8:00**

ED SULLIVAN SALUTES SAMUEL GOLDWYN'S GUYS AND DOLLS
The famous TV host interviews Mr. Goldwyn and cast members Marlon Brando, Jean Simmons and director Joseph L. Mankiewicz.
1:30, 4:35, 7:40

Tuesday, April 5 through Wednesday, April 6
PRIDE OF THE YANKEES (1942)
Starring Gary Cooper, Teresa Wright, Walter Brennan, Babe Ruth.
Coinciding with opening day at Fenway, this film explores the man and legend of Lou Gehrig.
1:30, 5:30, 9:30

THE WESTERNER (1940)
Starring Gary Cooper, Walter Brennan,
A wandering cowboy tangles with ornery Judge Roy Bean in West Texas in the 1880's.
3:45, 7:45

Thursday, April 7 through Saturday, April 9
BALL OF FIRE (1941)
Starring Barbara Stanwyck, Gary Cooper,
This ultimate Howard Hawks film follows a group of professors writing slang for an encyclopedia.
1:30, 5:30, 9:30

THE BISHOP'S WIFE (1947)
Starring Cary Grant, Loretta Young,
A handsome angel intervenes in the professional and personal problems of a harried bishop and his wife. **3:30, 7:30**

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Continued from page 37

exploration of the conflicts among Italian Catholicism, sense of community, and mob activity is superb, and Scorsese employs a memorable collection of '60s jukebox hits to heighten the livewire atmosphere. Harvey Keitel is Charlie, a sort of numbers-running Hamlet who doesn't quite have what it takes to climb the Mafia ladder. And as the happy-go-lucky, psychotic Johnny Boy, Robert De Niro gives a mesmerizing performance. *Somerville Theater.*

★★MEPHISTO (1981). As Hendrik Höfgen, a seething, ambitious actor who barters himself to the Nazis in exchange for their applause and adoration, Klaus Maria Brandauer gives a joyously hammy performance — moaning, screaming, throwing his arms about, and gazing rapturously into mirrors. *Mephisto* is the story of Höfgen's rise to glory, and director István Szabó is content to condemn his hero because, like Germany itself, he's an empty vessel who takes whatever shape he's asked to. But that's a glib metaphor for what an actor is; this Oscar-winning film makes you hunger for truth, and then feeds you razzle-dazzle.

★★★MON ONCLE (1958). Jacques Tati's savage satire of mechanized living details the lives of a middle-class couple with a fetish for gadgets. Their white-walled house is stocked with the latest easy-living gimmicks, and Tati has riotous fun taking his bumbling hero, Mr. Hulot, on a grand tour of the place. The movie does have its longueurs, though; it wasn't until his next film, *Playtime* (made nearly a decade later), that Tati unveiled the full force of his satiric vision. *Orson Welles.*

MY TUTOR (1983). A high-school senior (Matt Lattanzi) has a fling with his French tutor (Caren Kaye) in this new romantic comedy directed by George Bowers. *Pi Alley, suburbs.*

N

★★★NIGHT OF THE HUNTER (1955). Despite increasing recognition over the last few years, Charles Laughton's only directorial effort remains a neglected gem. Written by James Agee, from a novel by Davis Grubb, it's a strange and entrancing allegory of good and evil revolving around a psychopathic preacher (Robert Mitchum) who murders his wife for her former husband's money and then begins to menace her children. Mitchum does a splendidly demented turn as the reverend with the word "love" tattooed on one hand and "hate" on the other. Beautifully photographed by Stanley Cortez, this is a lyrical, frightening film. Co-starring Shelley Winters, Lillian Gish, Peter Graves, and James Gleason. *Coolidge Corner.*

★★LA NUIT DE VARENNES (1983). Throwing famous historical figures together is a promising idea for a movie, but director Ettore Scola's fanciful treatment of the French Revolution is dreadfully routine. Scola's roster of colorful characters includes Casanova (Marcello Mastroianni), Tom Paine (Harvey Keitel), Restif de le Bretonne (Jean-Louis Barrault), and Marie Antoinette's lady-in-waiting (Hanna Schygulla). It sounds like a lively crew, but except for Mastroianni's aging Casanova, an irresistible dandy whose life has turned into a series of grand gestures, none of these folks has very much to say, and the result is only mildly engaging — a high-toned costume epic. *Nickelodeon.*

O

★½THE OPENING OF MISTY BEETHOVEN (1976). The only hard-core porn film ever made that lays claim to being a decent movie. Unfortunately, it's being shown here in a disastrously hacked-up, soft-core version that renders its truly steamy sex scenes very limp indeed (there are more jump-cuts than you'd find in an average Nicolas Roeg film). The story is, of all things, a witty perversion of Shaw's *Pygmalion.* Jamie Gillis lends style and charm to the Henry Higgins role, and 19-year-old Constance Money is stunning as the frigid Paris streetwalker he tries to turn into an international call girl. *Harvard Square.*

P

★★★★LA PASSIONE DE JEANNE D'ARC (1932). Carl Dreyer's legendary silent film relates the trial of Joan of Arc almost entirely in long, meditative close-ups. The result is less a realistic portrait of the event than an ominous fever dream, its power heightened by Falconetti's remarkable portrayal — one of the most intense, controlled performances in all of silent film. *Harvard Film Archive.*

★★PICNIC AT HANGING ROCK (1975). Peter Weir's gauzy, mystical chiller is simpler and crisper than his *The Last Wave,* but there's still something cold and unlikable about it. Set in 1900, it recounts the strange disappearance of three boarding-school girls and a teacher during a Valentine's Day picnic. Weir would probably like to think he's left us full of wonder at the mysteriousness of it all, but the movie is a tease; the director is interested only in awe for awe's sake, and the mystery slowly fizzles away. *Somerville Theater.*

★★★PINK FLAMINGOS (1971). John Waters's classic of gross-out comedy, in which Divine proves that she is indeed the "filthiest person alive" by devouring a handful of freshly laid poodle turds. This is a one-of-a-kind picture, a gleefully dirty sex-and-violence fairy tale whose raison d'etre is to make us laugh at our own revulsion. With Edith Massey, Mink Stole, David Lochary, and a cameo appearance by a man who sings "Surfin' Bird" with his anus. *Harvard Square, Somerville Theater.*

★★★★PLAYTIME (1967). Jacques Tati's comic masterpiece, a visionary satire of modern Paris. No one has ever captured the chaos of urban life with quite the blend of slapstick exuberance and panoramic grace that Tati displays here. Piling visual gags three- and four-deep, he turns Paris into a steel-and-glass playground full of chattering tourists, shutter-clicking photographers, and mannequin-stern businessmen. Through it all wanders Tati's Mr. Hulot, whose inquisitive bumbling has become his saving grace — the only appropriate response to the topsy-turvy world in which he finds himself. *Orson Welles.*

★★★THE PRIDE OF THE YANKEES (1942). Probably the best baseball film ever made — and also one of the better Hollywood bios, with Gary Cooper turning in a superb performance as Lou Gehrig, the legendary first baseman who died at the height of his career. Teresa Wright is also outstanding as Gehrig's devoted wife. Sam Wood directed. *Galeria.*

★★½THE PRODUCERS (1967). Mel Brooks's comedy about a pair of daffy hysterics (Zero Mostel and Gene Wilder) who decide to oversell a godawful musical, let the thing flop, and then take the money and run. The picture is generally considered Brooks's masterpiece, though it's only in the spendid "Springtime for Hitler" production number that his satiric vision ignites. With Kenneth Mars as a gung-ho Nazi who becomes the toast of Broadway. *Harvard Square.*

Q

★★½QUADROPHENIA (1979). Franc Roddam's invigorating punk-rebellion film, loosely based on the 1973 album by the Who, depicts the conflicts between Mods and Rockers circa 1964 and is British in everything from speech patterns to narratve conventions. Yet it's surprisingly accessible to American viewers. The story of an angry-but-sensitive Mod (Phil Daniels) who is led by a series of shocks and betrayals to yearn for more than gang life can provide, *Quadrophenia* becomes a nearly universal rites-of-passage saga. What's hard to fathom is how passionate these kids are about poses and trappings that may seem a shade trivial to us. *Orson Welles.*

R

★★★RICHARD PRYOR LIVE ON THE SUNSET STRIP (1982). Although not as brilliant as *Richard Pryor Live in Concert,* Pryor's second concert film is still searching and inspired — and wildly funny. The bits on sex and animals may seem little more than new variations on old riffs, but other routines evince a new obsession with the intricacies of power. Best of all is Pryor's parable of how he caught fire. This darkly funny vision of the perils of drug addiction is a tale he needs to tell — a demon he needs to exorcise — and it's probably destined to become a classic. *Somerville Theater.*

RUBY (1971). Dick Bartlett's offbeat comedy about an aging schoolbus driver who has a last-chance fling with a sleazy nightclub singer. One of the first feature-length independent films made in the Boston area, the movie purports to be a satire of middle-American mores. *Museum of Fine Arts.*

S

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films here include the uncensored version of W.C. Fields's "The Dentist," Burns and Allen's "Let's Dance," the Keystone Kops in "Keystone Hotel," and Our Gang in "Mike Fright." *Off the Wall.*

★**THE STORY OF O (1976).** Soft-core fun for the whips-and-chains crowd, directed by Just Jaeckin, the grand philosophe who gave us *Emmanuelle. Harvard Square.*

★★★★**STRANGERS ON A TRAIN (1951).** Working from a Patricia Highsmith novel, Alfred Hitchcock fashioned one of his most ingenious, satisfying films. Farley Granger is a professional tennis player enmeshed in the murderous schemes of a psychopath — a mother-fixated rich boy (Robert Walker) who wants to swap murders. There are several extraordinary set pieces (notably a murder at a smalltown carnival), but what sets the movie apart is Robert Walker's performance as Bruno, the mincing, devil-may-care, (probably) homosexual murderer — and, with the exception of *Psycho*'s Norman Bates, Hitchcock's most engaging nutcase. *Harvard Film Archive.*

★★★**STRIPES (1981).** This anarchic military farce essentially serves as a showcase for Bill Murray, whose unique brand of casual lunacy is so funny it's liberating. Murray plays an unemployed bum who joins the army. The movie itself feels a tad thrown together, but the basic-training set-pieces are among the most hilarious army-comedy sequences in memory. Murray takes the hang-loose irreverence of *M*A*S*H* and updates it to the video-game era. Directed by Ivan Reitman. "I'm a mean, lean, fightin' machine!" *Harvard Square.*

★★★★**SUNRISE (1927).** F.W. Murnau's gorgeous, legendary film was a financial flop, but it's undoubtedly his masterpiece. Directed in the fluid, elaborate German Expressionist manner, it's about a happily married villager (George O'Brien) who is seduced by a conniving city girl (Margaret Livingston) into trying to drown his devoted wife (the heartbreakingly beautiful Janet Gaynor). The photography by Charles Rosher and Karl Strusse is stunning; moreover, every detail was created in the studio — including the immense cityscape through which the famous trolley sequence winds. *Brookline Arts Center.*

★★★**SWEET SMELL OF SUCCESS (1957).** A wonderfully corrosive examination of power politics among Manhattan's sleaziest newspaper columnists and press agents. The dialogue (by Ernest Lehman and Clifford Odets) is often hilariously overwrought, but it's consistently stylish, and there's so much of it whooshing by that it sweeps you along. The baroque, allusive language is part of the mendacity of characters like J.J. Hunsecker (Burt Lancaster), an omnipotent gossip columnist whose methods lie somewhere between those of Walter Winchell and Richard III. With Tony Curtis, who gives an astonishingly good performance. *Coolidge Corner.*

T

★★½**THE THREEPENNY OPERA (1931).** Bertolt Brecht and Kurt Weill's powerful musical was adapted to the screen by G.W. Pabst in a fog-enshrouded, expressionistic style full of gloomy chiaroscuro, soft edges, and swirling wreaths of smoke and dust. Infuriated by the blunted satire and apolitical ambiance of the film, Brecht, along with Weill, sued the producers for altering the work's content (the pair lost the case). The picture seems more significant now for its stylistic beauties, which are considerable. *Coolidge Corner.*

★★★**TWO FOR THE ROAD (1967).** Frederick Rafael's witty, innovative screenplay cuts this story of Albert Finney's failing marriage to Audrey Hepburn loose from the bonds of time with entertaining results. Stanley Donen directed with considerable style. *Blacksmith House.*

U

★★★**UNDER THE ROOFTOPS OF PARIS (1929).** René Clair's first sound film is the enchanting story of a Parisian street singer (Albert Prejean) whose lover takes up with his best friend. Notable for its intricate sound effects and for Lazare Meerson's evocative sets, which recreated the city of Paris on a soundstage. *French Library.*

V

VILLAGE OF THE DAMNED (1960). An acclaimed British sci-fi/horror film about a mysterious force that descends upon a small village, causing the women who live there to give birth to blond, emotionless zombies with super intellects. Adapted from a novel by John Wyndham, it was followed by the 1964 *Children of the Damned.* Directed by Wolf Rilla. *Boston Public Library.*

★★½**VINCENT, FRANCOIS, PAUL AND THE OTHERS (1974).** Director Claude Sautet and screenwriter Jean-Loup Dabadie created an overwritten, unnecessarily arch study of male bonding that still packs a punch. Yves Montand delivers a graceful performance as Vincent, a 50ish man revived after a series of catastrophes with a little help from his friends. Michel Piccoli and Serge Reggiani are moving as Francois and Paul, a pair of sad, comfortable, enervated buddies, and Gerard Depardieu is stunning as a young boxer probably destined to become just like them. *Coolidge Corner.*

W

★★★**THE WESTERNER (1940).** Seen today, William Wyler's classic western is surprisingly mature and provocative — an anti-western before its time. Like most of its contemporaries, the film is obsessed with explorations of manhood and courage, and the meaning of morality in a lawless world. But this is also a character study, and a bleakly comic one at that. Its presiding angel is Walter Brennan's Judge Roy Bean, a savage who dreams of grace, delicacy, and the love of Lilly Langtry. Brennan's performance won him an Oscar, and it's nicely balanced by Gary Cooper's star turn as the man who fatefully opposes him in a dispute over land rights. *Galeria.*

Y

★★**THE YEAR OF LIVING DANGEROUSLY (1983).** Peter Weir's film plunges you into the exotic world of Djakarta in 1965 — the year in which Sukarno, the Indonesian "god king," was feverishly playing rightist factions off against the communists. Into this war-torn city trundles Guy Hamilton (Mel Gibson), an inexperienced Australian journalist who hooks up with a philosophical Chinese-Australian dwarf (Linda Hunt) and falls in love with a beautiful British intelligence attaché (Sigourney Weaver). The movie yearns to be a swirling romantic adventure in the manner of the '30s and '40s, and though it eventually turns messy and dull, for a while the novelty of its setting is quite entertaining. *Beacon Hill, Harvard Square, Chestnut Hill, suburbs.*

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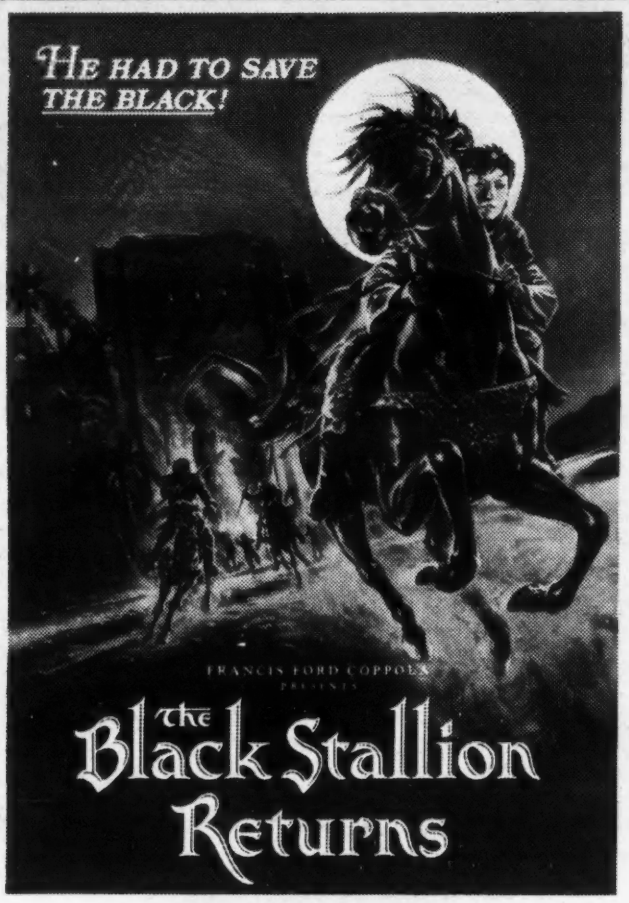

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MAX DUGAN RETURNS

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MARSHA MASON · JASON ROBARDS · DONALD SUTHERLAND
A HERBERT ROSS FILM
NEIL SIMON'S
"MAX DUGAN RETURNS"
Starring MATTHEW BRODERICK
Music by DAVID SHIRE Produced by HERBERT ROSS and NEIL SIMON
Executive Producer ROGER M. ROTHSTEIN Written by NEIL SIMON
PG PARENTAL GUIDANCE SUGGESTED Directed by HERBERT ROSS
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"MAGNETIC CLASSIC."
—Sheila Benson, L.A. Times

"Francis Coppola is back in form. A nearly perfectly realised film. A taut screenplay by Kathleen Knutsen Rowell...to which Coppola's direction lends an aura of myth."
—John Engstrom, Boston Globe

FRANCIS FORD COPPOLA
PRESENTS
The Outsiders
S. E. Hinton's classic novel about youth.

"THE OUTSIDERS" Starring C. THOMAS HOWELL as PONYBOY · MATT DILLON as DALLAS · RALPH MACCHIO as JOHNNY · PATRICK SWAYZE as DARREL
ROB LOWE as SODAPOP and DIANE LANE as CHERRY Co-Starring EMILIO ESTEVEZ as TWO-BIT · TOM CRUISE as STEVE · LEIF GARRETT as BOB
Music by CARMINE COPPOLA Production Designer DEAN TAVOULARIS Director of Photography STEPHEN H. BURUM A.S.C.
Produced by FRED ROOS and GRAY FREDERICKSON Screenplay by KATHLEEN KNUTSEN ROWELL
Based upon the Novel by S.E. HINTON Directed by FRANCIS COPPOLA

PG PARENTAL GUIDANCE SUGGESTED SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN
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" 'Bad Boys' is an exciting, fast-moving thriller. Sean Penn gives a sensational performance..."
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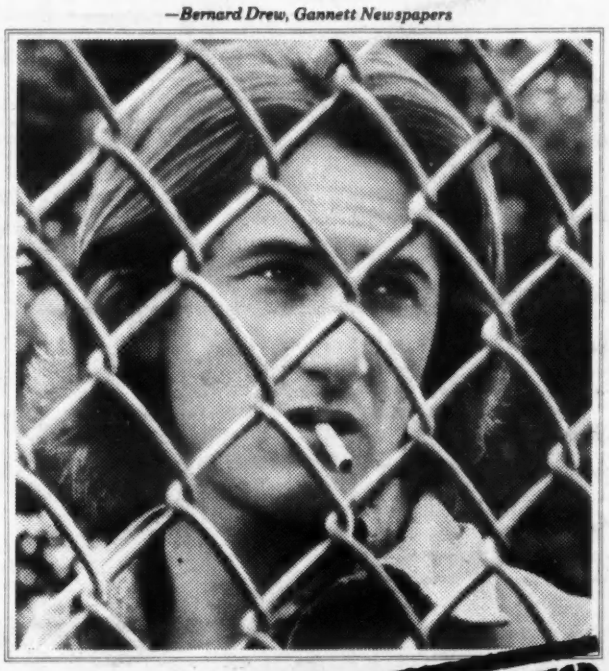

BAD BOYS

EMI FILMS Presents A ROBERT SOLO PRODUCTION
SEAN PENN · BAD BOYS · RENI SANTONI
JIM MOODY and ESAI MORALES Music by BILL CONTI
Written by RICHARD DiLELLO
Produced by ROBERT SOLO Directed by RICK ROSENTHAL
Distributed by Universal Pictures and Associated Film Distribution Corporation
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